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A GUIDE TO THE EXHIBITION IN THE  
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A GUIDE TO  
THE EXHIBITION IN  
THE KING'S LIBRARY  
ILLUSTRATING THE HISTORY OF  
PRINTING, MUSIC-PRINTING  
AND BOOKBINDING



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## INTRODUCTION

THE Library of Printed Books consists of over two million volumes, acquired partly under the provisions of the Copyright Act, which give the Trustees of the British Museum a right to a copy of every book published in the United Kingdom, partly by purchase, and partly by donation or bequest. Among the most important collections which have been presented or bequeathed are: the printed books of Sir Hans Sloane, forming part of his private museum, the offer of which to the nation at about one fourth of its value, brought about the Act of Parliament of 1753, constituting the British Museum; the printed books in the Old Royal Library presented by George II. in 1757, containing books collected by English Sovereigns from the time of Henry VII.; the Thomason Civil War Tracts purchased by George III. and presented in 1762; the rare books, including many fine specimens of binding, bequeathed by the Rev. C. M. Cracherode in 1799; the library of Sir Joseph Banks, consisting principally of works on natural history, received

in 1820; the magnificent library formed by King George III., and presented to the Museum by his successor, in accordance with an arrangement with the Treasury, in 1823; and the choice collection bequeathed by the Right Hon. Thomas Grenville, received in 1847.

The Gallery in which the library of George III. was placed, and to which it gives its name, the 'King's Library,' was specially built for the reception of this collection in 1828, and was the first portion of the present building to be erected. Here, together with some specimens from the Department of Oriental Printed Books and Manuscripts, is arranged an exhibition, drawn from the several collections of the Department of Printed Books, illustrating the history of printing and bookbinding, and including also some examples of first editions of famous English books. The first half of the exhibition is intended to illustrate the introduction and development of printing in Germany, Italy, France, the Netherlands, Spain, and England, the order of the countries as here given being that in which the art of printing with movable types is known to have been first used in them. The history of English Printing is continued down to the end of the Nineteenth Century, and examples are also shown of books printed abroad for the English market, and of early printing in Scotland, Ireland, and the

Colonies. In cases xv. and xvi. are shown some famous English books, and the exhibition is continued with examples of early printing in Greek and Hebrew (xvii.) of illuminated printed books and printing in colours (xviii.), and of printed music (xxi., xxii.). Case xix. is at present reserved for books recently acquired; Case xx. for specimens of the Tapling Collection of Postage Stamps; Cases xxiii., xxiv. for examples of printing and book-illustration in China and Japan; Cases xxv.-xxviii. for various temporary exhibitions. In Cases xxix., xxx., are shown some English Royal Bindings, and in Cases xxxi.-xxxiv., a collection of Bindings of printed books, illustrating the history of book-binding in England, France, Italy, Germany, and Holland.



I. I. FROM THE 'ARS MORIENDI'  
THE TEMPTATION TO IMPATIENCE (REDUCED)

## Case I.—BLOCK-BOOKS

IN this case are shown some representative examples of books in which not only the illustrations but the letter-press has been cut in relief in wood, and printed from the solid block without any use of movable types. The earliest dated example of a picture printed from a wood-block is the 'Saint Christopher' of 1423, now in the John Rylands Library at Manchester. At what date the difficult task of cutting letterpress as well as pictures was first attempted is not known. No block-book exists with a date earlier than 1470, and the long-accepted belief that letter-printing from the solid block was necessarily prior to that from movable types, and must therefore have been introduced by about 1440, is now seriously challenged. Only works of the most popular character were printed in this way from blocks, which thus served the purpose of stereotype plates, and the advantage of being able to print fresh copies, as required, without resetting, caused block-books to be produced as late as about 1530, the approximate date of the last example here shown. The block-books for which the earliest dates have been claimed appear to have been produced in the Netherlands and the district of the lower Rhine. The dates now generally assigned to them are some twenty years later than those formerly proposed, starting from about 1450 or 1460, *i.e.* about the same time as the earliest printing with movable types. The early block-books were printed only on one side of the leaf, the impression being taken by rubbing, with a dabber or burnisher, the back of a sheet of paper laid on the thinly-inked wood-block. The later ones were printed in a press on both sides of the paper.

### 1. The Netherlands, printer unknown, date about 1460.—*Ars Moriendi.*

Block-book consisting of two preliminary pages of text, followed by eleven pictures, each faced by a page

of text, showing the temptations to Unbelief, Despair, Impatience (shown in the illustration), Vain-glory, and Avarice, which beset the dying, the angelic inspirations by which they may be resisted, and lastly, the final agony. The pictures agree closely with a series of small engravings on copper by the 'Master E. S.', whose latest work, judging from its artistic development, is dated 1467. The balance of probability is in favour of the woodcuts having been copied from the engravings rather than the engravings from the woodcuts, though the latter have perhaps the greater artistic merit. This is generally recognised as the first edition of this block-book, which was frequently copied throughout the fifteenth century. (Bought at the Weigel Sale in 1871.)

2. The Netherlands, printer and date unknown.—*Biblia Pauperum*.

Block-book of scenes from the life of Christ, each illustrated by two prefigurations from the Old Testament, with rhyming verses and texts. A series of pictures from the Old and New Testaments on the same plan was executed at Klosterneuburg in Austria as early as 1181, and at the beginning of the fourteenth century we find manuscript versions of this 'Bible of the Poor.' In its block-printed form in the fifteenth century it went through several issues and editions, of which this and the uncoloured copy shown next to it are among the earliest. The two issues have twenty-six leaves in common, differing only in fourteen. This copy corresponds with that described by Schreiber (*Manuel de l'amateur de la gravure*) in connexion with his Plate 74, but has twenty-six leaves agreeing with the issue illustrated in his Plate 40, instead of only twenty-four.

3. The Netherlands, printer and date unknown.—*Biblia Pauperum*.

Another issue of the block-book of scenes from the life of Christ with their Old Testament prefigurations. This copy corresponds throughout with that illustrated by Schreiber in his Plate 40. An earlier issue exists in which the leaves do not bear the number-letter between

the two scrolls beneath the upper compartment. (King's Library.)

A small section of text from this block-book is given as an example of the letter-cutting of the early period. It reads, with the contractions expanded: 'Legitur in 3º libro regum xº capitulo quod regina Saba audita fama Salomonis venit in Iherusalem cum magnis muneribus eum adorando, quae regina gentilis erat. Quod bene figurabat gentes quae dominum de longinquο muneribus veniebant adorare.'

Legitur in 3º libro regum xº capitulo quod regina Saba audita fama Salomonis venit in Iherusalem cum magnis muneribus eum adorando, quae regina gentilis erat. Quod bene figurabat gentes quae dominum de longinquο muneribus veniebant adorare.

I. 3. SECTION OF WOODCUT TEXT FROM  
THE BIBLIA PAUPERUM

4. Germany, printer unknown, about 1465.  
—Apocalypse in Latin.

Pictures illustrating the Apocalypse, with explanatory texts. Three editions of this block-book were issued in the Netherlands, and three in Germany. This is the first German edition. (King's Library.)

5. Netherlands, printer and date unknown.  
—'Historia beatae virginis ex Cantico Canticorum.'

An interpretation, by pictures and texts, of the Song of Songs with reference to the Blessed Virgin. This issue is unique in having above the first picture a title in Dutch: 'Dit is die voersienicheit van marien der moder godes Ende is geheten in latijn cantic.'

6. Germany, signed F. W., 1470.—‘Defensorium inuolatae castitatis beatae virginis.’

Pictures of marvels tending to promote a belief in the miraculous birth of Christ, with explanatory text. The initials have been doubtfully interpreted as those of Friedrich Walther of Nördlingen.

7. Nuremberg, Johann Müller, not later than 1474.—German Almanack by the astronomer-printer, Johann Müller of Königsberg (Joannes Regiomontanus).

Printed on both sides of the leaf in a press. This issue ends with the author's name, given as ‘Magister Johann van Kunspcrck.’

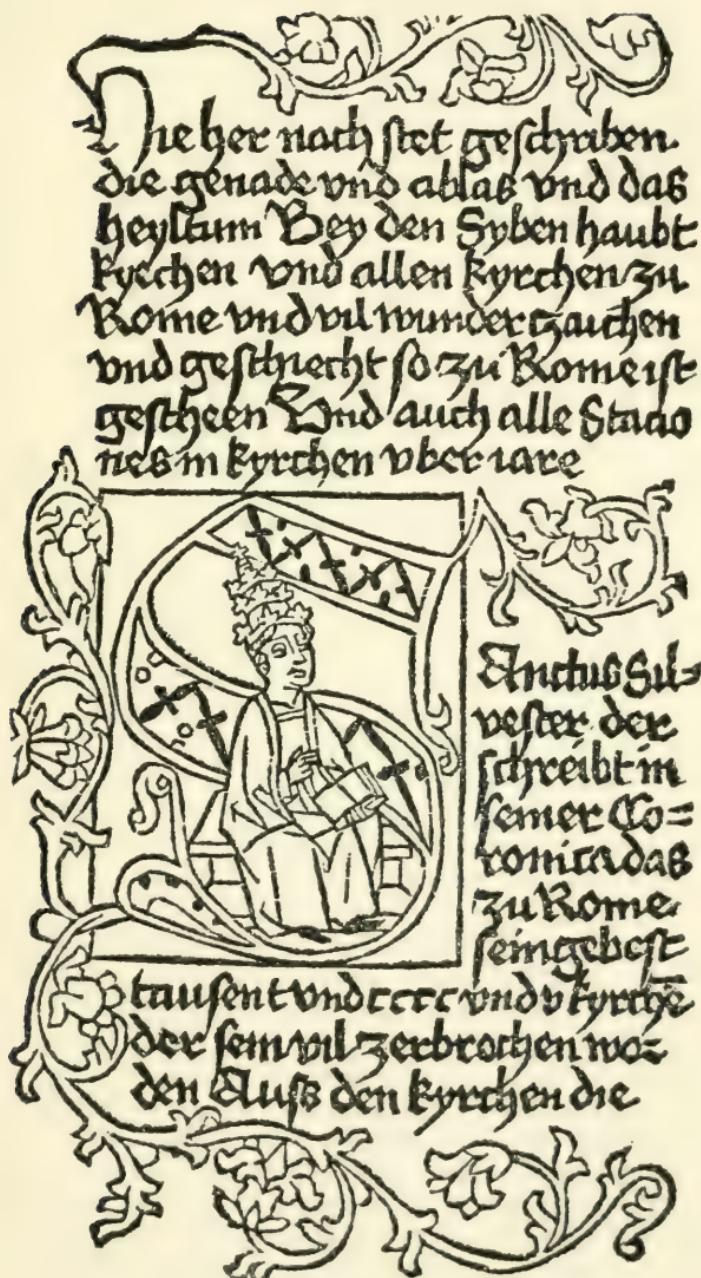
8. Germany, printer unknown, about 1475.—*Planetenbuch*.

Block-book representing Saturn, Jupiter, the Sun, Venus, and the Moon, and their influences on human life according to the old astrology, with German metrical descriptions.

9. Rome, printer unknown, about 1475.—*Mirabilia Romae*.

A guide-book to Rome for the use of German pilgrims, remarkable among block-books as having only five pictures or borders in its 184 pages of wood-cut text. It bears the arms of Pope Sixtus IV., and must therefore have been printed during his Pontificate (1471-1484), probably in connection with the Jubilee of 1475. A piece of this edition was subsequently incorporated in a type-printed edition issued by Stephen Plannck. It may, therefore, have been printed by Ulrich Han, a German printer at Rome, to whose business Plannck succeeded. Printed on both sides of the leaf in a press.

10. Venice, Giovanni Andrea Vavassore, about 1530.—‘*Opera noua contemplatiua*



I. 9. PAGE FROM THE 'MIRABILIA ROMAE'

. . . laqual tratta de le figure del testamento vecchio: le quale figure sonno verificate nel testamento nuouo, con le sue expositioni.'

The last known block-book. \* An adaption of the 'Biblia Pauperum.' Printed on both sides of the leaf in a press.

## Case II.—GERMANY

### EARLIEST EXAMPLES OF PRINTING WITH MOVABLE TYPES. ABOUT 1455.

IT has been proved from contemporary documents that experiments with some kind of printing (not necessarily book-printing) with separate letters were being made at Avignon in 1444, and there are references to the results of other experiments at about the same date in Holland, which have been connected by a very confused tradition with the name of Lourens Janszoon Coster of Haarlem. But the first printed documents which can be assigned a place or date are the earliest issues of the two Indulgences shown in the central compartment of this case (Nos. 1, 2). These were printed at Mainz in the autumn of 1454, and before August 1456 the splendid Latin Bible with forty-two lines to a column (3) was also in existence, the other large Bible shown (4), that with thirty-six lines to a column, being completed subsequently, but not later than 1461. One Indulgence is connected with one of the Bibles by the identity of its large type; the other Indulgence with the other Bible. It is thus generally supposed that there were in 1454 two printing-offices at Mainz, each of which issued a Bible and an Indulgence. One of these printing-offices must reasonably be assigned to Johann Gutenberg, to whom nearly contemporary evidence ascribes the invention of the art of printing with movable types. But in 1455 a gold-

smith, Johann Fust, brought and won an action against Gutenberg for the balance of two loans advanced in 1450 and 1452, and in 1457 Fust is found printing in conjunction with his son-in-law, Peter Schöffer. Much controversy has arisen as to whether Fust and Schöffer had from the first an independent printing-office, or whether they succeeded to Gutenberg's, as a result of the lawsuit of 1455, and (in the latter case) as to who was the owner of the second printing-office. No sufficient materials for settling these problems have as yet been discovered. It seems probable that Gutenberg (against whom a similar action had been brought at Strassburg as early as 1439) was ruined at the very moment of success. His name is not found as the printer of any extant book, and there are rival claimants to every piece of printing which has been attributed to him. But whether or no he brought any single book to the point of publication, he has no serious rival for the honour of having brought printing into existence as a practical art.

In the manuscript books which preceded those in printed letters, it was usual for the large initials at the beginnings of chapters, and often for chapter-headings, or any part of the book which required decorative treatment to be added by a 'rubricator' after the writing of the text. The use of a separate page for the title of a book was practically unknown. The earliest printed books, being closely modelled on manuscripts in every respect, imitated them in these points.

1. Mainz, printer uncertain, 1455.—Indulgence granted by Pope Nicholas v. through Paulinus Chappe, proctor-general of the King of Cyprus, conferring privileges on all Christians contributing to the cost of the war against the Turks. Printed in 31 lines.

An earlier edition of this 31-line Indulgence was published, and twice reprinted, in 1454. The first manuscript date on any known copy of it is 15th November of that year. It represents the earliest dated printed document.

2. Mainz, printer uncertain, 1455.—Indulgence granted by Pope Nicholas v. through Paulinus Chappe, proctor-general of the King of Cyprus, conferring privileges on all Christians contributing to the cost of the war against the Turks. Printed in 30 lines.

An earlier edition of this 30-line Indulgence was published in 1454. The first manuscript date on any known copy of it is 27 February 1455.

3. Mainz, generally attributed to the press of Gutenberg, about 1455.—Latin Bible, with 42 lines to a column.

This Bible is printed throughout in the larger of the two types used in the 30-line Indulgence shown next to it. It gives no information as to the place or date at which it was printed, or the printer who produced it. It must have been finished some time before August 1456, as a copy in the Bibliothèque Nationale at Paris contains a note of the completion of the rubrication (*i.e.* the filling in of the headlines and initials by hand, as explained above) at that date. It used at one time to be generally referred to as the Mazarine Bible from the accident of the copy in the Mazarine Library at Paris being the first to attract attention. It is now known either as the 'Gutenberg' or the '42-line' Bible. Although this Bible is generally attributed to the press of Gutenberg, it is contended by some writers that it was finished and published by the goldsmith, Fust, and his son-in-law, Schöffer; by others, that Fust and Schöffer were responsible for it throughout. This is one of the copies which at the beginning, and again at fol. 129 *sq.*, have some columns printed with only 40 or 41 lines. (King's Library).

4. Place and printer uncertain, not after 1461.—Latin Bible, with 36 lines to a column.

This Bible is printed throughout in the larger of the two types used in the 31-line Indulgence shown next to

it. It gives no information as to the place or date at which it was printed, or the printer who produced it. The type is also found in the *Manung widder die Durcke* (a 'prognostication' for the year 1455), and in about

**I**leptem dīebus et septem noctibūs: et  
nemo loquebatur eī verbū. Videbant  
enīm dolorem esse uchemētem. **XII**  
**D**ost hec aperuit iob os suum: et  
maledixit dīei suo: et locutus est.  
Pereat dies in qua natū sum: et nox  
in qua dīctū est cōceptū est homo. Di-  
es illa vertetur in tenebras. Nō requi-  
rat eum deus desuper et non illustret  
lumīne. Obscurēt eū tenebree et umbra  
mortis. Occupet eū caligo et inuolua-  
tur amaritudīne. Modēm illam tene-  
broſis turbo possideat. Non compu-  
retur in dīebus anni nec numeretur in  
mensibus. Sit nox illa solitaria: nec

II. 3. MAINZ, NOT LATER THAN 1456  
PART OF A COLUMN OF THE 42-LINE BIBLE

twelve other books, some of which were printed by Albrecht Pfister at Bamberg in 1461, 1462. A copy of the Bible in the Bibliothèque Nationale, Paris, has the date 1461 written in it. It has been variously contented (a) that this Bible was printed by Gutenberg at

Mainz before 1455, and the type subsequently sold to Pfister; (b) that Pfister printed it at Mainz in partnership with Gutenberg, or by the aid of his instruction; (c) that Pfister printed it at Bamberg. It appears to be

uerbi. Videbat eum dolorem esse  
 vehementem ea m-  
 olt hec aperuit iob os su-  
 um: et maledixit diei suo: et lo-  
 tutus est. Vereat dies in qua na-  
 tus sum: in nox in qua dictum est  
 conceptus est homo. Dies illa  
 vertetur in tenebras. Non requi-  
 rat eum deus deus et non illu-  
 trat lumine. Obscurant eum tene-  
 bre et umbra mortis. Occupet  
 eum caligo et inuoluat amari-

II. 4. MAINZ, NOT AFTER 1461  
 PART OF A COLUMN OF THE 36-LINE BIBLE

established that, with the exception of the first few pages, this Bible was set up from the text of the 42-line Bible, errors in which it repeats. (King's Library).

## Cases III.-v.—THE SPREAD OF PRINTING IN GERMANY, 1457-1532

IN 1457 appeared the earliest book bearing the name of its printer and date of publication. This was the first of the two liturgical Psalters shown in Case III., its last paragraph or colophon stating that it was produced by Johann Fust, a citizen of Mainz, and Peter Schöffer of Gernsheim, on the Vigil of the Assumption (14 August) 1457. Peter Schöffer had been an illuminator, and to his influence may be ascribed the initials printed in blue and red, by which an attempt was made to rival the beauty of illuminated manuscripts. A second Psalter was printed in 1459, and after some other books a fine Bible, in 1462. But in that year Mainz was captured and sacked, and the progress of printing there was temporarily checked. Meanwhile, not only had Albrecht Pfister been printing some popular books in the type of the 36-line Bible at Bamberg, but without any obvious connexion with the Mainz printers another great Latin Bible had been produced in or before 1460 by Johann Mentelin at Strassburg, a city where Gutenberg appears to have made experiments as early as 1439. In 1466 Ulrich Zel, a clerk (or scribe) of Mainz, issued his first dated book at Cologne, and among other printers soon afterwards found at work there was Arnold ther Hoernen, who is distinguished for his early use of a separate page for a title, of leaf-numeration and head-lines.

At Augsburg the first dated book was issued by Günther Zainer in 1468, and to this and the neighbouring city of Ulm the skill already acquired in the production of wood-cuts for devotional pictures and playing-cards soon gave great importance in the history of printing. Book-illustration, indeed, quickly became popular throughout Germany, and early examples of it are shown in Case IV., and in the famous Nuremberg Chronicle in Case v. The 'Virgil' of 1502, and the German version of Petrarch's *De Remediis utriusque Fortunae*, published, after many

delays, in 1532, are examples of the later period, in which much more delicate and ambitious illustrations were, accompanied by a steady deterioration in print and paper, which gradually brought woodcuts into disrepute. On the other hand, the vellum Prayerbook and the romance of *Theuerdanck*, produced for the Emperor Maximilian show the excellent work which could be produced in the sixteenth century by German printers, when working under favourable circumstances.

### Case III.—GERMANY, 1457-1471

1. Mainz, Fust and Schöffer, 1457.—Latin Psalter, arranged in the order in which the Psalms were sung in Church, with music notes added by hand.

There has been much controversy as to the manner in which the large initial letters in this Psalter were printed, but they are now generally regarded as having been stamped in, after the rest of the page had been printed, a separate stamp being used for each colour. On vellum. (Grenville Library).

2. Mainz, Fust and Schöffer, 1459.—Latin Psalter, arranged in the order in which the Psalms were sung by the Benedictines, with music notes added by hand.

A copy of this Psalter, belonging to Sir John Thorold, was sold in 1884 for £4950, the highest price ever paid at auction for a printed book. On vellum. (King's Library.)

3. Mainz, Fust and Schöffer, 1462.—Latin Bible.

This is the first dated edition of the Bible, and the first instance of a book formally divided into two volumes, the colophon to vol. i. being dated 'anno M.CCCC.LXII.' that to vol. ii. (here shown), on the Vigil of the Assumption

(August 14). Some of the small initials in this volume were printed, others were added by hand, and after this the use of printed initials was discontinued for some years. On vellum. (King's Library.)

PINS HOC OPUSCULUZ FINITU AE COPLETUU ET AD  
EUSEBIAZ DEI INDUSTRIE IN CIUTATE MAGUNTU  
PER JOHANNE FUST CIUE. ET PETRUS SCHOFFER DE  
GERNSTHEYM CLERICUU DIOCEF EIUSDEZ EST CONSU  
MATUU. ANNO INCARNACOIS DNICE. M. CCCC. LXI.  
IN VIGILIA ASSUMPCOIS GLOSE VIRGIMS MARIE.



III. 3. MAINZ, FUST AND SCHÖFFER, 1462  
COLOPHON FROM LATIN BIBLE

4. Strassburg, Johann Mentelin, about 1460.  
—Latin Bible.

A copy of this Bible in the library of Freiburg gives 1460 as the date of rubrication of the first volume and 1461 as that of the second. At the end of the second volume of the present copy are some contemporary verses in honour of Mentelin. According to the Chronicle of Joannes Philippus de Lignamine (Rome, 1474) in 1458 Mentelin was printing as many sheets as Gutenberg, *i.e.* 300 a day. (King's Library.)

5. Cologne, Ulrich Zel, 1466.—S. John Chrysostom. Expositio super Psalmum miserere.

The earliest dated book known to have been printed

at Cologne. Zel was a scribe of the diocese of Mainz. (King's Library.)

6. Cologne, Arnold ther Hoernen, 1471.—  
Adrianus Carthusiensis. *Liber de  
Remediis utriusque Fortunae.*

The numeration of the leaves, one of the improvements ther Hoernen introduced, is placed in the middle of the outer margin of each right-hand page. (King's Library).

## Case iv.—GERMANY, 1473-1484

1. Augsburg, Gunther Zainer in the mona-  
tery of SS. Ulric and Afra, not after  
1473.—*Speculum Humanae Saluationis.*

The information that this book was printed in the monastery of SS. Ulric and Afra is given in a manuscript note, dated 1473, in a copy in a private library. The Abbot of the Monastery in 1471 had arbitrated in a dispute in which the Augsburg woodcutters objected to Zainer printing illustrated books, and had decided that he might do so if guild woodcutters were employed. Zainer was a native of Reutlingen and had introduced printing into Augsburg, completing his first dated book 12 March 1468.

2. Ulm, Johann Zainer, 1473.—*Boccaccio.  
De claris mulieribus.*

Johann Zainer, a relative of the Gunther Zainer, who worked at Augsburg, introduced printing into Ulm, completing his first dated book 11 January 1473. In the excellence of its illustrated books Ulm competed with Augsburg, though it was far less important as a centre of printing.

3. Nuremberg, Anton Koberger, 1483.—  
*German Bible.*

Printing was introduced into Nuremberg by Johann

Sensenschmidt in 1470. Koberger began work there the next year, and quickly proved himself one of the most prolific and important of German printers. In this Bible he imitated the pictures of an edition in Low German

Balaam propheta p̄figutauit oetum marie per stellam  
Numeri. Balaam der p̄phet hauet vorbedeūtet den  
verſprung marie durch den sterren.



Per quam oetū habuit nostre captiuitatis liberatio  
Benedictus sit de⁹ pater qui te nobis destinauit. Be-  
nedictus sit dei filius qui te i⁹ matrem adoptauit. Be-  
nedictus sit sp̄us sanctus qui te in vtero sanctificauit.  
Benedictus sit vter⁹ patens qui te mūdo generauit.

IV. I. AUGSBURG, G. ZAINER, ABOUT 1471

PART OF PAGE FROM 'SPECULUM HUMANAЕ SALVATIONIS' (REDUCED)

printed by Heinrich Quentell at Cologne about 1480, uniting them with a handsomer type. The first German Bible had been printed by Mentelin at Strassburg about 1466. Sixteen editions (including two in Low German) were published during the fifteenth century, of which this is the eleventh. (King's Library.)



**Fabula. ix. De lupo et edo**  
 Apza cibum querens. edum committit onili.  
 Hunc illi solida seruat ouile sera.  
 Natū cauta parēs munītu premunit amico /  
 Ut lateat. ne sit in sua damna vagus  
 Hic latet. ecce lupus mouet hostia. voce rapina  
 Exprimit ut pateant hostia clausa siti.  
 Sta procul edus ait. caprīsas gutture falso  
 Cum bene caprīses. te procul esse volo.  
 Quod mea sis parens mentitur ymago loquendi /  
 Rimula qua rideo te docet esse lupum  
 Insita natozum corzdi doctrina parentum  
 Sepe parit fructum. spreta nocere solet.

IV. 4. STRASSBURG, KNOBLOCHZER, ABOUT 1483  
 PART OF PAGE FROM AESOP (REDUCED)

4. Strassburg, Heinrich Knoblochtzer, about 1483.—*Vita Aesopi cum fabulis.*

About 1477, Johann Zainer printed at Ulm an illustrated edition of Aesop's Fables, and editions with woodcuts more or less closely copied from this were speedily printed in other towns of Germany, in the Netherlands, Italy, France, and England.

Knoblochtzer's is probably the second German imitation, that by Anton Sorg of Augsburg being the first. Knoblochtzer began printing at Strassburg in 1477, and was a publisher of popular books, mostly illustrated.

5. Strassburg, Johann Prüss, 1484.—  
'Johannes von Montevilla Ritter.'

The second dated book printed by Prüss. After producing several illustrated romances, he became a printer chiefly of theological and scholastic works. This German translation of 'Mandeville' was made by Otto von Demeringen. (Grenville Library.)

## Case v.—GERMANY, 1493-1532

1. Nuremberg, Anton Koberger, 1493.—  
Hartmann Schedel. 'Liber cronicarum  
cum figuris et ymaginibus ab inicio  
mundi.'

This famous chronicle contains 1809 woodcuts, of which 645 are separate designs, and 1164 applications of these to different scenes and persons. Thus 44 different cuts serve for 224 Kings, and 28 cuts for 198 Popes. Many of the pictures of cities, on the other hand, have some real topographical value. In that of Cologne the crane used for the unfinished cathedral is a conspicuous object. The best of the woodcuts are the work of Wilhelm Pleydenwurff and Michael Wohlgemuth, the master of Dürer.

2. Strassburg, Johann Grüninger, 1502.—  
Publii Virgilii Maronis Opera.

The first illustrated edition of Virgil, produced under the supervision of Sebastian Brant, the author of *The Ship of Fools*, who took a special interest in the woodcuts, so that they are spoken of as his work (expolitissimis figuris atque imaginibus nuper per Sebastianum Brant superadditis). In a preface in Latin verse, he boasts that by the help of these pictures the ignorant will be able to read Virgil as well as the learned (Hic legere historias commentaque plurima doctus, Nec minus indoctus perlegere illa potest).

3. Augsburg, Heinrich Steyner, 1532.—  
Petrarch. 'Von der Artzney beyder Glück, des guten und widerwertigen.'

The illustrations to this book were executed by Hans Burgkmair, under the supervision of Brant, in 1520; but owing to the death first of the original translator Peter Stahel, and then of the publisher, Grimm, its issue, as completed by Georg Spalatinus, was delayed till 1532.

4. Augsburg, Johann Schönsperger, 1514.—  
Horae intemeratae virginis Mariae secundum usum Romanae curiae.

This Prayerbook, of which it is believed only ten copies were printed, was intended for the private use of the Emperor Maximilian, by whom it was probably arranged. The elder Schönsperger to whom its execution was entrusted, had begun work at Augsburg in 1481, and was now a veteran among German printers. A copy of the Prayerbook in the Royal Library, Munich, has marginal designs by Dürer. On vellum.

5. Nuremberg, Johann Schönsperger, 1517.—  
Melchior Pfintzing. Theuerdanck.

An allegorical poem written by Pfintzing, perhaps with the help of Maximilian himself, on the occasion of the Emperor's marriage with Mary of Burgundy. A special

fount of type, distinguished by its flourishes, was cut by Jost Dienecker of Antwerp, and the printing entrusted to Schönsperger of Augsburg. The one hundred and eighteen woodcuts were designed by Hans Schaufelein. On vellum. (Grenville Library.)

## Cases vi. and vii.—ITALY

GERMAN printers soon carried the new art into other countries, and Italy, then the home of scholarship, was the first to receive it. The earliest printers here were Conrad Sweynheym and Arnold Pannartz, who after printing four books in 1465-67 at the Benedictine monastery at Subiaco, where many of the monks were Germans, at the end of 1467 removed to Rome, where a compatriot, Ulrich Han, was also just beginning to work. In August 1470 a Sicilian physician, Joannes Philippus de Lignamme, who had set up a third printing-office at Rome, completed his first book. The specimens of the work of these printers, exhibited in Case VI., show that they adopted the restored book-hand, imitated from the fine manuscripts of the time of Charlemagne, which had come into use in Italy at the end of the previous century. But it was at Venice, where John of Speier began to work in 1469, and a French printer, Nicolas Jenson in 1470, that this Roman type attained its greatest beauty, and that of Jenson has never been surpassed. Within the next five years printing was introduced into most of the chief cities of Italy, and before the end of the century presses had been set up in more than seventy different towns, though the output of the Venice printers fell but little short of the total of all the other Italian towns. For the first few years the presses were mainly occupied in producing editions of the Latin classics, appealing to wealthy scholars who despised any form of printed decoration in their books. But woodcuts are found almost from the first in the more popular books in the vernacular, and from a little before 1490 illustrations become very common. Specimens of these, exemplifying the different schools of illustration which grew up in

different towns, are exhibited in Case VII., together with a book printed in the italic type introduced by the scholar-printer Aldo Manuzio in 1501, and one of the earliest imitations of it.

### Case vi.—ITALY, 1465-1472

1. Subiaco, Sweynheym and Pannartz, 1465.—*Lactantius. Opera.*

Cardinal Turrecremata, the Abbot of the Monastery of Saint Scholastica at Subiaco, was an author and patron of learning, and many of the inmates of the monastery were Germans; it was natural, therefore, that the first German printers should stop there on their way to Rome. Of the four books printed at Subiaco (one of which has perished) the 'Lactantius' is the first bearing a precise date: it is also the first book in which a real Greek type was used, though some Greek characters mixed with Roman appear in the 'Paradoxa' of Cicero printed at Mainz in the same year. For many years after this most printers left blank spaces for the Greek quotations in Latin books to be filled in by hand.

2. Rome, Sweynheym and Pannartz, 1469.—*Apuleius. Opera.*

On removing to Rome Sweynheym and Pannartz adopted a new fount, remarkable for its use of the long s at the end of words. They now printed so many books, almost exclusively Latin classics and the works of the Fathers, that in 1472 they appealed to Pope Sixtus IV. for pecuniary help, mentioning in their letter twenty-eight works which they had issued at Subiaco or at Rome, sometimes in more than one edition, the total number of printed volumes amounting to 11,475.

3. Rome, Joannes Philippus de Lignamine, 1470.—*Suetonius. Vitae Caesarum.*

De Lignamine, who was born in Messina, was a physician and an officer of the papal household, and the first native printer in Italy. His types, both Roman and Greek, are peculiarly bold and striking.

Eclarauit ut opinior animam non esse solubilem. superest citare testes  
 quozy autoritate argumenta firmant. Neq; nunc prophetas in testimoim  
 uocabo. quozy ratio et diuimatio in hoc solo posita est: ut ad cultum dei et ad  
 immortalitatem ab eo accipiendam creari hominem doceant. sed eos pocius qbus  
 istos qui respuunt ueritatem credere sic necesse. Hermes naturam describets ut  
 doceret quod admodum esset a deo factus hec intulit. καὶ αὐτὸς εἶ εκατέ,  
 πωαυ φῦσεωμ τησ' τε αθεματομ καὶ τησ' θυκτισ μιαμ επτο  
 ιει φῦσιμ αμθρωπουντομ αυτομ πη μεμ αθεματομ πη δε  
 θυκτομ πτοικασ καὶ τουτομ φερωμ εμ μεσω θειασ και  
 αθεματομ φυσεωσ καὶ τησ' θυκτισ καὶ ευχεταβλητον  
 ιδουσεη μηαορωμ απαμ τα απαμ καιθευμασκ. Id est. Et  
 idem ex utraq; natura mortalier immortali unam faciebat naturam hōis:  
 eundem in aliquo qdem immortalē faciens: et hunc  
 ferens in medio dñmī et immortalis naturę. et mortalis mutabilisq; con-  
 stuit. ut omnia uidens omnia mirer. Sed hunc fortasse aliquis in numero

io in alcuna cossa hauesse p ignorātia  
o per inaduertentia manchato trāsfor-  
mato: ouer incompositamente pferto  
ueramente rechiedo perdono sempre  
sopponendoui ad ogni spirituale &  
temporale correctione de qualunque  
diuotissima persona di zaschaduno  
perito maestro & sapientissio doctore  
de la uostra sāctissima madre ecclesia  
catholica di roma.

ANNO A CHRISTI INCARNA-  
TIONE. MCCCCLXI. PER MAGI-  
STRVM NICOLAVM IENSON  
HOC OPVS QVOD PVELLA-  
RVM DECOR DICITVR FELICI-  
TER IMPRESSVM EST.

LAVS DEO.

VI. 6. VENICE, JENSON, 1471  
COLOPHON OF 'DECOR PUELLARUM,' MISDATED 1461

4. Venice, Joannes de Spira, 1469.—Cicero.  
Epistolae ad Familiares.

The first book printed at Venice. John of Speier obtained a monopoly of printing there for five years, but died early in 1470, being succeeded by his brother Wendelin, to whom the privilege did not apply. Only

one hundred copies were printed of this edition. Of these the British Museum possesses four. The copy shown is on vellum. (King's Library.)

5. Venice, Nicolas Jenson, 1470.—Cicero. *Epistolae ad Atticum, Brutum, et Quintum fratrem.*

Jenson was a native of Sommevoire, near Bar-sur-Aube, and was for some time master of the mint at Tours. He is said to have been sent to Mainz in 1458 by Charles VII. to learn the art of printing; but this mission, if it ever took place, appears to have had no results in France. Jenson's Roman type is considered the finest of all the Italian founts; it should be compared with the writing in the Italian manuscript 109 of the Exhibition of Latin and other MSS. (Grenville Library.)

6. Venice, Nicolas Jenson, 1471.—*Decor Puellarum.*

Much disputation has arisen over this book, owing to the date in the colophon being given as MCCCCLXI., leading to the assertion that Jenson introduced printing into Italy. It is now recognised as one of a number of cases in which dates have been put ten years too early through the accidental omission of an x. (King's Library.)

7. Verona, Joannes de Verona, 1472. — *Robertus Valturius. De re militari.*

Previously to the appearance of this work a single book had been printed at Verona in 1470. John of Verona may be the same as the Giovanni Alvise who printed an illustrated Aesop in that city in 1479. The 'De Re Militari' had been written some years before its publication, being dedicated to Sigismondo Malatesta who died in 1464. The woodcuts in the printed edition were probably copied from drawings in the original manuscript, and the designs have been attributed to the medallist Matteo de' Pasti, who lived at the court of Malatesta.

## Case VII.—ITALY, 1477-1503

1. Florence, Nicolaus Laurentii, of the diocese of Breslau, 1477.—Antonio Bettini. *Monte Santo di Dio.*

In 1471, the goldsmith Bernardo Cennini, printed a single book at Florence, and in the following year two others were printed there by Johann Petri of Mainz, but it was not till 1477 that printing took root in the city. This book, by Bettini, printed there in that year, is remarkable as containing the earliest engraved book-illustrations. When a second edition was issued, in 1491, woodcuts were substituted for the engravings. (Grenville Library.)

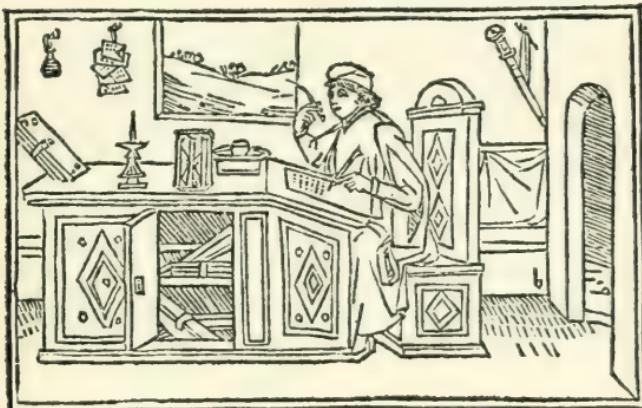
2. Naples, printed by certain 'Germani fidelissimi,' for Francesco de Tuppo, a jurist, 1485.—*Aesop's Fables*, in Latin and Italian.

The 'most faithful Germans' may have been Matthias of Olmütz, called Moravus, and his workmen, or perhaps Johann Tresser and Martin of Amsterdam, the term 'German' being very loosely used in the fifteenth century. The illustrations in this 'Aesop,' more especially in the 'Life,' show the modification of the Ulm designs by Italian influence. The decorative borders appear to be original. (Grenville Library.)

3. Venice, Giovanni Ragazzo for Lucantonio Giunta, 1490.—*Biblia vulgare istoriata.*

The first illustrated edition of the Italian version of the Bible by Niccolo Malermi. It contains upwards of four hundred little woodcuts, some of them adapted from the pictures in the Cologne Low German Bible of about 1480, but the majority original. The letter b. with which some of the woodcuts are signed, is now generally regarded as the mark of the workshop where the wood blocks were cut, not as the initial of a designer.

## Incomiehcia el libro nominato baruch. Ca. I



T q̄ste sono le parole del libro  
le quale scrisse baruch filiolo de  
neria figliolo de maasaia figlio-  
lo de sedechia figliolo de sedei  
figliolo de elchia essendo in ba-  
bylonia nel quinto áno nel se-  
ptimo di del mese nel tépo che  
li caldei pigliorono iherusalé & abrusorona col fo-  
co. Ilche Baruch leggette le parole de q̄sto libro a le  
orechie de lechonias filiolo de loachim re de iuda:  
& a le orechie del uniuerso populo che uenia al li-  
bro & ale orechie de potéti figlioli di re: & ale ore-  
chie di preti: & ale orechie del populo dal minimo  
í sino al magiore: de tuti habitati i babylonia: & egli  
sedette al fiume liql udédo piágeuano: & iejunaua-  
no & orauano nel cōspecto del signore. Et lor reco

VII. 3. VENICE, G. RAGAZZO FOR L. A. GIUNTA, 1490  
PART OF COLUMN FROM MALERMI BIBLE

4. Venice, Aldus Manutius for Lionardo Crasso, 1499.—*Hypnerotomachia Poliphili.*

This is the most famous of Venetian illustrated books, a romance, the authorship of which is revealed by a

cum religioso tripudio plaudendo & iubilando. Quale erano le Nymphae Amadryade, & agli redolenti fiori le Hymenide, riuidente, saliendo iocunde dinanti & da qualuq; lato del floreo Vertunno stricto nella fronde de purpurante & meline rose, cum el gremio pieno de odoriferi & spetatissimi fiori, amanti la stagione dell'ano so Ariete, Sedendo ouante sopra una ueterrima Veha, da quattro cornigeri Fauni tirata, Inuinculati de strophie de nouelle fronde, Cum la sua amata & bellissima moglie Pomona coronata de fructi cum ornato defluo degli biōdissimi capigli, pare a ello sedēte, & a gli pedi dellaquale una coetilia Clepsydra iaceua, nel le mane tenente una stipata copia de fiori & maturati fructi cum imixta fogliatura. Præcedētela Veha agli trahenti Fauni propinq; due formose Nymphæ a signane, Vna cū uno hastile Trophæo gerula, de Ligon. Bidenti, sarculi, & falcionetti, cū una ppendēte tabella abaca cū tale titulo.



INTEGRIMAM CORPOR. VALITUDINEM, ET  
STABILEROBVR, CASTASQVE MEMSAR, DELI-  
TIAS, ET BEATAM ANIMI SECVRITA-  
TEM CVLTORIB.M, OFFERO.

VII. 4. VENICE, ALDUS 1499  
PAGE FROM THE 'HYPNEROTOMACHIA' (REDUCED)

sentence formed by the initial letters of successive chapters, 'Poliam frater Franciscus Columna peramavit,' Francesco Colonna being a Dominican friar and Polia a certain Lucretia Lelio of Treviso, where Colonna had taught. Some of the woodcuts are signed b., the reference here also being doubtless to the workshop in which they were cut.

5. Venice, Aldus Manutius, 1501.—Virgiliius.

The first book printed in italic type, the characters being cut, in imitation, it is said, of the handwriting of Petrarch, by a certain Francesco da Bologna, who has been identified with the painter Francesco Raibolini, better known as Francia. The new type quickly became popular because of its compactness. The scholar-publisher Aldus Manutius, who introduced it, was born in 1450, and began to print at Venice in 1494, at first applying himself chiefly to printing Greek. (Grenville Library.)

6. Fano, Hieronymo Soncino, 1503.—Petrarch. Opere Volgari.

One of the imitations of the italics of Aldus, and noteworthy for the unjust suggestion in the preface that he had taken to himself the credit of having designed the type. (Grenville Library.)

7. Ferrara, Lorenzo Rossi, 1497.—Jacobus Philippus Bergomensis. De claris mulieribus.

Printing had been begun at Ferrara as early as 1471, but throughout the fifteenth century the city seems to have been unable to support more than one press at a time. Some of the later illustrations in the *De claris mulieribus*, notably one of the Damisella Trivulzia, are said to be authentic portraits. In the same year Rossi printed a handsome edition of S. Jerome's Letters, with little woodcuts in the Venetian style.

8. Florence, Francesco Buonaccorsi, 1490.—Giacopone da Todi. Laude.

Books with woodcut illustrations suddenly became

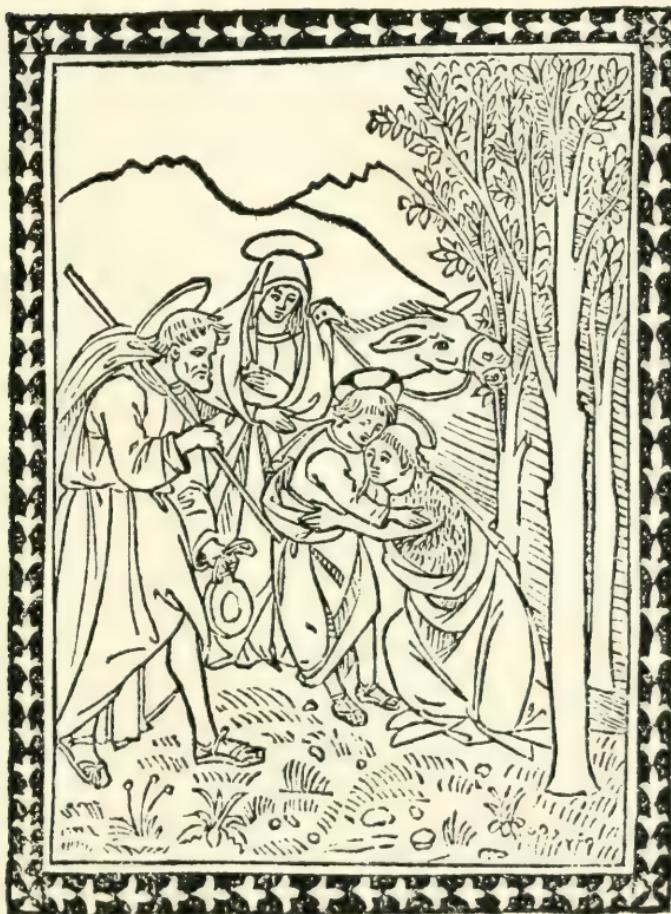
P.O.N·IN PRIM V M GEORGICORVM,  
ARGUMENTVM.

Quid faciat lœtas segetes, quæ sydera seruet  
A gricola, ut facilem terram proscindat aratris,  
S emina quo iacienda modo, cultusq; locorum  
E docuit, messe magno olim fœnore reddi.

P.V·M·GEORGICORVM LIBER PRI  
MVS AD MOECENATEM.

Vid faciat lœtas segetes, quo sydere  
terram,  
q V ertere Mœcenas, uImasq; adiun  
gere uites,  
C onueniat, quæ cura boum, quis  
cultus habendo  
S it pecori, atq; apibus quanta experientia parcis,  
H inc canere incipiam. V os o clariſſima mundi  
L umina, labentem cœlo quæ ducitis annum  
L iber, et almâ C eres, ueſtro ſi munere tellus  
C haoniā pingui glandem mutauit arista.  
P oculaq; inuentis Acheloia miſcuit uinis,  
E t uos agrestum præſentia numina Fauni,  
F erte ſimul, Fauniq; pedem, Dryadesq; puellæ,  
M unera ueſtra cano, tuq; o cui prima frementem  
F uidit equum magno tellus percuſſa tridenti  
N eptune, et cultor nemorum, cui pingua C æ  
T ercentum niuei tondent dumeta iuueni,  
I pſe nemus liquens patrium, ſaltusq; Licæi

popular in Florence in 1490, and for the next few years were produced in great numbers. The illustration in this book of Giacopone in ecstasy before a vision of the



VII. 9. FLORENCE, LIBRI, ABOUT 1495  
WOODCUT FROM TITLE-PAGE OF 'LA FESTA DI  
SAN GIOVANNI'

Blessed Virgin (in whose honour he wrote the *Stabat Mater*) is a fine example of the larger outline woodcuts.

9. Florence, Bartolommeo di Libri, about 1495.—Feo Belcari. *La festa di San*

Giovanni quando fu uisitato da Christo  
nel diserto.

Libri, though he seldom put his name to a book, was one of the most prolific of Florentine printers. This book from his press is one of the numerous editions of *Rappresentazioni*, or Florentine miracle-plays, most of which at this period bear on their title-page a woodcut of the Angel who always spoke the prologue, and beneath this a picture illustrating the play.

## Case viii.—FRANCE

PRINTING was introduced in 1470 into France by two professors of the Sorbonne, Guillaume Fichet and Jean Heynlyn, who invited three Germans, Ulrich Gering of Constance, Martin Kranz, and Michael Friburger of Colmar to set up a press within the precincts of the college. Heynlyn himself acted as corrector to the press, while Fichet with the help of his patrons found the funds and decided the books to be printed. These were mostly of a scholastic nature, including several classical texts, and they were printed, therefore, in 'roman' characters, in imitation of the revived book-hand which had spread from Italy to France. In 1472 Fichet and Heynlyn gave up their connexion with the Sorbonne press, and the printers, after issuing a few books on their own account, removed in 1473 to other quarters, where they soon found competitors. Among these were Peter Wagener, nicknamed 'Caesaris' or 'Caesar,' and Johann Stoll, who used an exceptionally graceful semi-Gothic type. In 1473 also printing was introduced into Lyons, where the more popular character of the books published was marked by the use of black-letter types akin to the handwriting in vernacular manuscripts. In 1481 Jean du Pré, began work at Paris and proved himself the finest of the early French printers, paying special attention to the illustration of his books, of which a fine example is shown in the edition of S. Augustine's *Cité de Dieu*, which he helped to print at Abbeville. In 1485 the great popular publisher, Antoine Vérard, began his long career at Paris, printing

almost exclusively in French, and producing specially illuminated vellum copies of most of his books, for the kings of France and England and other patrons. Both he and Jean du Pré made many experiments in illustrating editions of the Hours of the Blessed Virgin, and these were brought to their perfection in the last years of the century by Philippe Pigouchet. Before 1500 presses had been set up in about forty French cities, but in quite half of these only temporarily, or to print some special books. Next to Paris and Lyons the chief printing centre was at Rouen, where many service-books were printed, for use in England as well as in France.

1. Paris, Gering, Friburger and Krantz at the Sorbonne, 1470.—Gasparinus Barzizius. *Epistolae.*

The first book printed in France. The author, who died in 1431, was an Italian scholar of the Renaissance, and his letters were used as models of Latin prose.

2. Paris, Petrus Caesaris and Johannes Stoll, about 1474.—Franciscus Florius. *De amore Camilli et Emiliae.*

When the Sorbonne printers started on their own account, they printed at the sign of the Soleil d'Or in the rue S. Jacques. Caesaris and Stoll fixed their press two doors higher up at the sign of Le Chevalier au Cygne, and a little further on, at the sign of Le Soufflet vert, was a third printing office owned by the first native French printers in Paris, Louis Symonel, Richard Blandin, and Jean Simon, who used at first a type almost identical with this of Caesaris and Stoll, gradually introducing into it some new letters. The competition between the three firms was keen and even unscrupulous.

3. Lyons, Guillaume Le Roy for Barthélémy Buyer, about 1478.—The New Testament in French, translated by Guyard des Moulins.

Le Roy was a native of Liége; he introduced printing

re intelligā amari! nullū ego modū offi-  
cīs meis, aut amori meo in illū faciā. Sed  
ne ab ḥnibus te desertū esse iudices! ego  
(quem forte in numero amicorū nō habe-  
bas) pollīceor tibi operā meā. & (qd illi  
non sīne scelere neglexerūt) ego partatus  
sum defensionē tuam suscipere. Tu uero  
admonebis, quibus adiumentis opus tibi  
sit. & ego neq; pecunia! neq; consilio tibi  
deero. Vale,

Foelix Ep̄tar̄ Gasparini finis;

Vt sol lumen! sic doctrinam fundis in orbem  
Musarum nutrix, regia patris; ,  
Hinc prope diuinam, tu quā germania nouit  
Artem scribendi, suscipe promerita;  
Primos ecce libros! quos hæc industria finxit  
Francorum in terris. ædibus atq; tuis;  
Michael Vdalricus, Martinusq; magistri  
Hos impresserunt. ac facient alios;

into Lyons in 1473, and seems at first to have been employed by Buyer, a merchant of Lyons, to print books in his house.

4. Paris, for Antoine Vérard, 1492.—*L'Art de bien vivre et de bien mourir.*

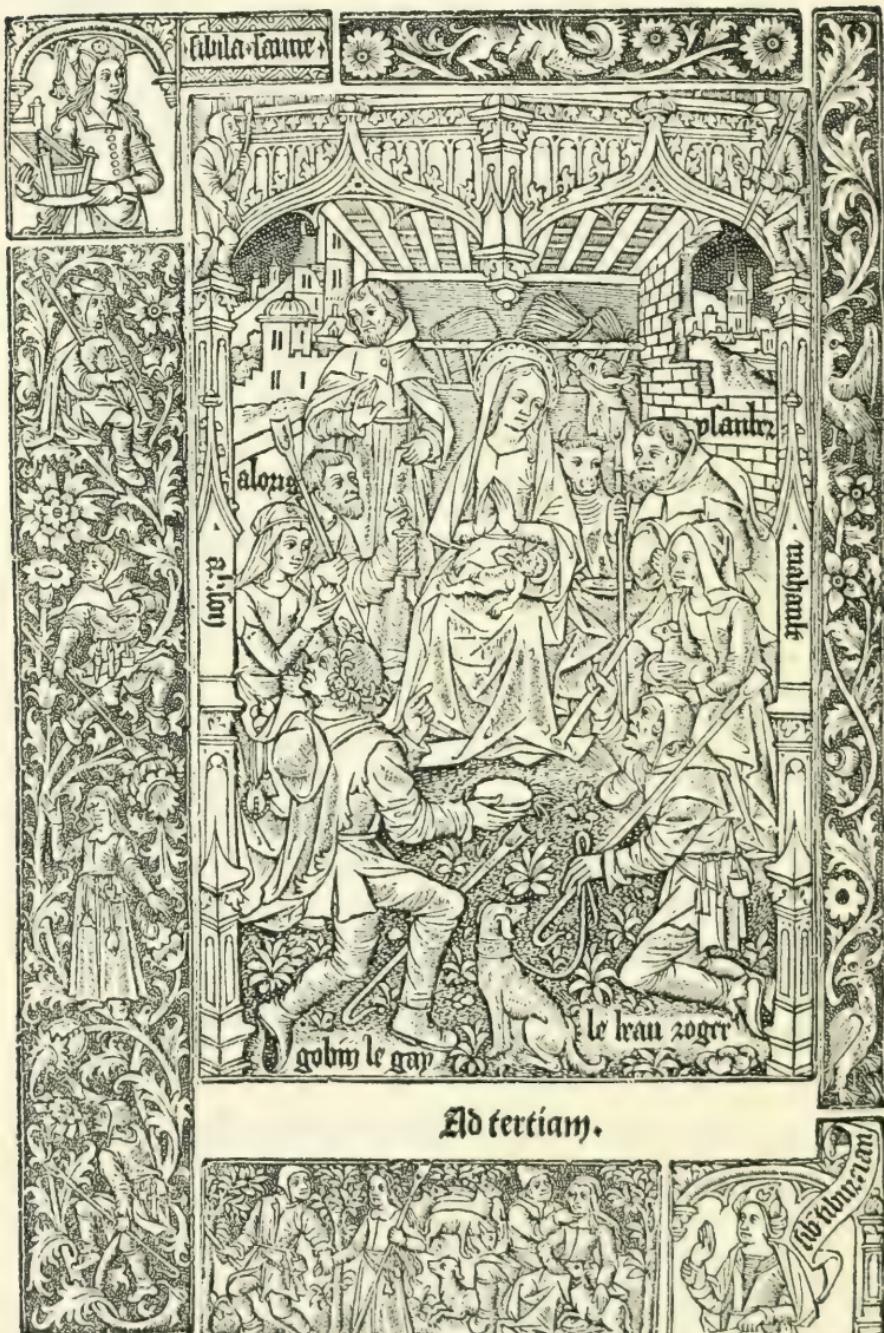
Antoine Vérard carried on business as a publisher at Paris from 1485 to 1512. In a career just twice as long as Caxton's, he published about three times as many books, upwards of three hundred in all, of the same popular character, bestowing on their illustration the care which Caxton devoted to editing and translating. Vérard may very probably have had a printing-house of his own, but he also employed several printers to work for him. Thus the first section of this book contains the name of Pierre Le Rouge as its printer, the second those of Gillet Cousteau and Jean Ménard.

5. Rouen, Martin Morin, 1492.—*Missale secundum usum Ecclesiae Sarisburiensis.*

Printing was introduced into Rouen, not later than 1487, by Guillaume Le Talleur, who printed three law-books for Richard Pynson, himself a Norman by birth. Martin Morin began work in 1491, and may have taken over Le Talleur's business, since he is found in 1492 in possession of some of his type. This is the second edition of the Sarum Missal, and the first of many service-books printed at Rouen for English use.

6. Abbeville, Jean du Pré and Pierre Gérard, 1486.—*S. Augustine. La Cité de Dieu.*

Only three books were printed at Abbeville during the fifteenth century, *La Somme rurale* of Boutillier, this fine edition of *La Cité de Dieu* and *Le Triomphe des Neuf Preux*, the last remarkable for a genuine portrait of Du Guesclin, amid the conventional representations of the other Worthies. In the first and third of these books Gérard's name stands alone, and Du Pré, who continued printing at Paris during 1486-87, probably only helped him with type and wood-blocks.



Ad tertiam.

VIII. 8. PARIS, P. PIGOUCHET, 1501  
PAGE FROM A 'HORAE AD USUM SARUM' (REDUCED)

7. Paris, Jean du Pré, 1489.—Heures a lusaige de Rome.

Most of the border pieces in this edition are of the nature of the *Biblia Pauperum*, and a list of them at the beginning of the book is headed 'Cest le repertoire des histoires et figures de la Bible, tant du vieilz testament que du nouueau, contenues dedens les vignettes de ces presentes heures imprimees en cuyure,' from which we learn that the illustrations were cut in relief on copper, instead of wood. This early edition by Jean du Pré influenced the arrangement of Books of Hours for many years.

8. Paris, Philippe Pigouchet, 1501.—Horae ad usum Sarum.

Pigouchet finished printing his first Book of Hours 1st December 1491, and throughout his career devoted himself almost exclusively to the production of these Prayerbooks, most of the editions from his press being published by Simon Vostre. After using his first set of illustrations in several editions, Pigouchet introduced a second in 1496, and gradually made individual changes in this, till it reached its highest excellence in editions of about the date of that here shown. In his later editions the illustrations are very inferior.

### Case IX.

## THE NETHERLANDS

IN the Netherlands, about fifty books, mostly for use in schools, are so connected, although in eight different types, as to form a single group, and from their technical defects can hardly be the work of a printer trained in Germany after the art had been fully developed. The sight of books printed in Germany, or even the report of experiments there (those of Gutenberg seem to have begun at Strassburg as early as 1439) may have sufficed to give some unknown workman in the Netherlands the

necessary suggestions; or there may have been an altogether separate invention, according to the legends which have been connected with the name of Lourens Janszoon Coster, who lived at Haarlem from 1436 to 1483. These legends are first mentioned in the *Batavia* of Junius, written in 1568, and are in part at least quite incredible; but in the Cologne Chronicle of 1499 there are references to editions of Donatus printed in the Netherlands before the discovery of the art in its perfected form at Mainz, and in the diary of Jean de Robert, Abbot of Saint Aubert, Cambrai, entries have been found of the purchase in 1446 and again in 1451 of a *Doctrinale* (see exhibit 3) *jeté en moule*, a phrase which cannot reasonably be interpreted to refer to block-books. The extant books and fragments for which an early date is claimed offer no clue to the time at which they appeared, save that some of them cannot be earlier than 1458 nor others later than 1474. As to the place of printing there is no evidence save the fact that the wood-cuts used in four editions of the *Speculum Humanae Saluationis*, which form part of this group, appear in the possession of a wandering printer during the time that he was working at Utrecht. In 1473 books with printed dates were issued by Nicolaus Ketelaer and Gerard Leempt at Utrecht, and by John of Paderborn (better known as John of Westphalia) and Thierry Martens at Alost. After this, printing in the Netherlands proceeded on normal lines, and an interesting school of book-illustration soon developed. During the fifteenth century printing was introduced into twenty-one towns in the Netherlands, the presses of Antwerp and Louvain being the most important, while those of Deventer were very prolific. Among individual printers John of Westphalia, who worked for over twenty years at Louvain, and Gerard Leeu, who worked for seven years at Gouda and for nine at Antwerp, were the most important. At Antwerp Leeu printed several books for the English market (see Case XIII. b), and it was in the Netherlands, at Bruges, that William Caxton, our earliest English printer, printed his first books. Specimens of these are shown in Case XI., but in this case is exhibited a book from the press of Colard Mansion, who was for some time his partner.

1. Printer, place and date uncertain.—  
*Speculum Humanae Saluationis.*

This edition of the *Speculum* is distinguished by having the text of twenty of its pages entirely cut in wood, as in the block-books. Like three other editions with the same woodcuts it is brought by its type among the group of books for which a date is claimed earlier than that of the earliest books printed by Ketelaer and Leempt, the first Dutch printers whose names we know. (Grenville Library.)

2. Kuilenburg, Jan Veldener, 1483.—‘Die Spieghel onser Behoudenis,’ a Dutch translation of the ‘*Speculum Humanae Saluationis.*’

Veldener, who appears to have been trained as a printer at Cologne, printed successively at Louvain (1474), Utrecht (1478), Kuilenburg (1483), and again at Louvain (1484). While at Utrecht in 1481 he issued an edition of the *Episteln ende Euangelien* in which he used two halves of the old *Speculum* woodcuts. In this Dutch edition of the *Speculum* printed at Kuilenburg in 1483 he used all the old blocks of the woodcuts, similarly sawn in two, so that each picture stands by itself. He also had twelve new woodcuts made in the same style. (Old Royal Library.)

3. Printer, place and date uncertain.—  
Alexander Gallus. *Doctrinale.*

A fragment of four leaves in the main type of the editions of the *Speculum* (No. 1). Although from such fragments, all of them on vellum, found inside the covers of contemporary bindings, fifteen or more editions of the *Doctrinale* are known to have been produced in this and similar types, only one complete copy of a single edition has yet been found. The book is a grammar and prosody written in verse.

4. Printer and place uncertain, date not earlier than 1458.—Ludovicus Pontanus

Dat. iij. capitel.



Balaam die wersyd die ghe  
hoere mariam in der sterren

Numerus. viij. capitel.

Die hysliche gheest bewees ons oec r. ariam noot te

IX. 2. KUILENBURG, VELDENER, 1483  
PAGE FROM 'DIE SPIEGHEL ONSER BEHOUDENISSE'

de Roma. Singularia in causis  
criminalibus.

The second part of this book, which contains the treatise of Enea Silvio Piccolomini De Mulieribus Pravis, gives the author his official title as Pope Pius II., thus proving that it cannot have been printed earlier than 1458, the year of his election. The connexion of this book with others in the same group of types enables the same inference to be extended to them. (Old Royal Library.)

5. Utrecht, Ketelaer and Leempt, about 1473.  
—Vegetius. *De re militari.*

During the two years they were at work Ketelaer and Leempt printed a remarkable number of first editions of important books. In 1475 their type passed into the possession of William Hees.

6. Louvain, John of Westphalia, about 1475.  
—Vergerius. *De ingenuis moribus.*

John of Westphalia received his training as a printer in Italy, and brought Italian founts with him to the Low Countries. This book, with its initial letters printed in red, represents the earliest stage of his press at Louvain, where he worked from 1474 to 1496. In 1473 and the early part of 1474 he had issued at Alost, in conjunction with Thierry Martens, the first books printed in what is now Belgium.

## 7. Gouda, Gerard Leeu, 1479.—‘ Reynaert die Vos.’

Leeu introduced printing into Gouda in 1477, and printed there until 1484, when he removed to Antwerp. The last book from his press, with a colophon in which his death is mentioned, is shown in Case xiiib. With the exception of a verse paraphrase printed by Ketelaer and Leempt, this is the first edition of *Reynard the Fox* in any language. (Grenville Library.)

8. Gouda, Gerard Leeu, 1480.—*Dialogus Creaturarum.*

The first illustrated book from Leeu's press, and the

¶ Mais ainsi est . fortu :  
ne treshange ses officiers  
et vse de ses drois aux siés  
Et toutefois combiē q̄lle  
ſen soit efforchie si na elle  
peut mouuoir les forces de  
actisq. car il estat es ce ps  
a confuiu plus de respplen  
dissante clarite que ne gai  
gnent pluſeurs des roys  
ſeans en throne. Car lui  
ſoye et detenu en tenebres .

IX. II. BRUGES, COLARD MANSION, 1476  
PART OF COLUMN FROM 'BOCCACCIO'

first edition of the *Dialogus Creaturarum*, a collection of stories about animals, with morals. (Grenville Library.)

9. Antwerp, Gerard Leeu, 1491.—*Duytsche Ghetijden.*

Imitated from the French editions of the Hours of the

B. Virgin produced by Jean du Pré at Paris, 1488-90. This is the only known copy of the book in which these borders and cuts first appear. After Leeu's death they were frequently used by Adr. van Liesveld.

10. Haarlem, Jacob Bellaert, 1484.—Otto von Passau. *Boeck des Gulden Throens* of der xxiv. Ouden.

Jacob Bellaert was the first printer at Haarlem (1483), using type obtained from Leeu at Gouda. The wood-cuts in his first book were also borrowed from Leeu, while most of his other blocks passed later into Leeu's possession. Bellaert disappears in 1486, and in that year Jan Andrieszoon printed a few books at Haarlem, which after this possessed no press during the fifteenth century.

11. Bruges, Colard Mansion, 1476.—Boccaccio. *De la ruyne des nobles hommes et femmes.*

Mansion was a calligrapher, and this type of 'lettres bâtarde' is said to be based on his own handwriting. For his connexion with Caxton see Case xi. In 1484 he had to flee from Bruges to avoid imprisonment for debt, and left his printing materials behind him.

## Case x.—SPAIN

IN Spain the first press was set up at Valencia in 1474 by Lambert Palmart, a 'German' or Fleming, and Alonzo Fernandez of Cordova, and by the end of the fifteenth century printing had been introduced into twenty-four other places, though in many of these only by travelling printers called in to print special books. In addition to Valencia, the more important centres of printing were Saragossa, Seville, Barcelona, Salamanca, Burgos, and Toledo, and even in these the output of the

press was mostly small, the total number of Spanish fifteenth century books, which can at present be traced, only amounting to between five and six hundred. These were produced by rather less than fifty printers, of whom two out of every three were foreigners, only about one book in six issuing from a native press. Nevertheless, as in other countries, the handwriting to which readers were accustomed was generally taken as a model, and early Spanish books, both in their type and illustrations, have a peculiarly massive and dignified appearance. They retained this, moreover, throughout the first half of the sixteenth century, when in other countries printing was undergoing great changes, mostly for the worse.

1. Valencia, Lambert Palmart, about 1475.—*Aesop's Fables.*

Printed in the same roman type as the 1474 'Obres e Trobes' of Fenollar, and the 'Sallust,' finished 13th July 1475, the earliest books printed in Spain. Palmart was a Fleming. He printed some of his books in partnership with Alonso Fernandez, a native of Cordova.

2. Saragossa, printer uncertain, 1478.—*Bernardinus de Parentinis. Liber de expositione missae.*

Printing was introduced into Saragossa in 1475 by a certain Matthaeus of Flanders, whose name is only found in an edition of the 'Manipulus Curatorum' finished on October 15th of that year. This book also is usually assigned to his press.

3. Burgos, Friedrich Biel, about 1485.—*Glosa de las coplas de Mingo Revulgo.*

Biel had been in partnership with Michael Wensler at Basel about 1472, and one of the printers' devices he adopted in Spain bears the arms of Basel. He introduced printing into Burgos in 1485, and speedily proved himself one of the finest printers in Spain.

4. Burgos, Friedrich Biel, 1487.—Doctrinal de los Caballeros.

Another specimen of the fine printing of Friedrich Biel, showing different types. This is said to be the only perfect copy of the 'Doctrinal.'

•¶•

Esta la pefia justilla  
 que viste tan denodada  
 muerta flaca transijada  
 jura dios que auras manzilla  
 con su fuerça y coraçon  
 cometie al brauo leon  
 y mataua el lobo viejo  
 ora vn triste de vn enojo  
 tela mete en vn ffynco

Dichos los dfectos del pastor prosigue agora la ffe publica ffecountando otros daños que padese por defeto  
 delas quattro virtudes cardinales q son. Justicia. Fortaleza. Prudencia. Temperancia. Figuradas por qua  
 •Bij.

X. 3. BURGOS, F. BIEL, ABOUT 1485  
 PART OF PAGE FROM 'COPLAS DE MINGO REVULGO'

5. Barcelona, printer uncertain, about 1484.  
 —Libre del Consolat, or Statutes of  
 Barcelona, in Catalan.

Printing was introduced into Barcelona in 1478 by Pierre Brun of Geneva, in partnership with Nicolaus Spindeler. This book, distinguished by its numerous printed initials, was probably from the press of Spindeler when working by himself.

6. Huete, unknown printer, 1485.—Diaz de Montalvo. *Copilacion de leyes.*

The only book printed at Huete. With remarkable borders and initials cut on soft metal. Each initial illustrates the subject of the laws set forth in the section which it begins.

7. Seville, Meinardus Ungut and Stanislaus Polonus, 1494.—*Manuale Hispalense*, or *Ritual of the Diocese of Seville.*

Ungut and Stanislaus appear to have worked at Naples under Matthias Moravus until the break up of his press in 1491. They must then have come straight from Naples to Seville, where they issued their first book in the same year.

8. Seville, Meinardus Ungut and Stanislaus Polonus, 1495.—*Gaspar Gorricio. Contemplaciones sobre el Rosario de Nuestra Señora.*

With numerous illustrations and fine initials.

9. Seville, Pierre Brun, 1499.—*Historia del imperador Vespasiano.*

Pierre Brun of Geneva had been working in Spain for over twenty years when this book was published; at Tortosa with Nic. Spindeler (1477), at Barcelona first with Spindeler (1478) and then with Posa (1481) at Seville with Giovanni Gentile (1492), and now again, after an interval, at Seville on his own account, in 1499.

10. Barcelona, J. Rosembach, 1493.—*Diego de San Pedro. Carcel de Amor.*

Rosembach began printing at Barcelona in 1492, and worked there with intermissions till 1530. He was employed from time to time to print special service-books at Tarragona (1498), Perpignan (1500), and Montserrat (1518).

Case xi<sup>a</sup>.—ENGLAND

## BOOKS PRINTED BY CAXTON

PRINTING was introduced into England by William Caxton, a mercer, born in the Weald of Kent about 1420. As he tells us himself in his first book, Caxton in 1469 had been living abroad some 'thirty years, for the most part in the countries of Brabant, Flanders, Holland, and Zealand,' and had been for some time Governor of the English Merchants at Bruges. About 1469 he entered the service of Margaret, Duchess of Burgundy (sister of Edward IV.), as her secretary, and by her he was encouraged to continue a translation of Raoul Le Fèvre's *Recueil des histoires de Troye*, which he had begun and laid aside. The translation was finished in September 1471 during a visit to Cologne, and Caxton, who had promised to 'dyverce gentilmen and to my frendes to addresse to hem as hastely as I myght this sayd book,' saw at once that, unless his hand was for ever to be weary and his eyes dimmed 'with overmoche lokyng on the white paper,' it must be printed. To gain some practical insight into the new art, of which Cologne was already an important centre, he seems to have visited one of the printing offices in the city, and to have taken some part in printing an edition of Bartholomew's 'De Proprietatibus Rerum.' But his stay at Cologne was brief, an English book could not be printed there without his supervision, and printing in the Low Countries was as yet (on the most favourable view) in its infancy. Thus it was not until two or three years later, when printers whose names have come down to us were at last at work at Utrecht and Alost, that Caxton resumed his plan, associated himself with Colard Mansion, a skilled calligrapher, and with his aid printed his book *The Recuyell of the Histories of Troye*. This probably appeared in 1475, and was followed by *The Game and Play of the Chesse*, which for many years was regarded as the earlier of the two. Had all gone well with his patrons Caxton might have continued to print English books at Bruges,

for so moche as thie booke was newe and late made  
 and drawen in to frenshe / and never had been hit in our  
 enghissh tongue / I thought in my self hit shold be a good  
 spesnes to translate hit in to oure enghissh / to shende  
 what hit myght be had as well in the roparie of Engle  
 land as in other landes / and also for to passe therwyrth  
 he tyme . and thus concluedy in my self to begynne this  
 capdyurke / And forthwith toke penne andynke and  
 began boldly to renne forth as besynde Gayard in thys  
 present werke whiche is named the recypess of the  
 troian histourys And afterwardz whan I remembryd  
 my self of my symplenes andy vnyperfynchnes that I had  
 in bothe sangages / that is to wete in frenshe a in enghissh  
 for my frunce was I never / and was born a serued my  
 enghissh mykente in the welesy wosere I doubt not is spo  
 ken as brode and rude enghissh as is myn place of eng  
 land

but the disastrous defeat of Charles the Bold by the Swiss at Morat, in June 1476, probably quickened his desire to return to England. At Michaelmas 1476 he hired a shop in the Sanctuary at Westminster, and there in the autumn of 1477 published *The Dictes or Sayengis of the Philosophres*. From 1477 to his death in 1491, his press was never idle, though his own personal energies must have been mainly occupied with the numerous books which he edited or translated for it to print. Including single sheets and new editions, his known publications at Bruges and in England number just a hundred, and eight different founts of type were used in printing them. Almost all the books were of a popular character, not intended for scholars, but for well-to-do and fairly educated readers. Poems of Chaucer, Gower and Lydgate, several romances (including Malory's *Morte d'Arthur*), chronicles, the *Golden Legend* (the great collection of Lives of the Saints), moral treatises, books of devotion, a few *Horae* and a *Psalter* were the chief issues from the first English press, and it is improbable that books of any other kind would at this period have found purchasers in England.

# I. Type 1. Bruges, with the help of Colard Mansion, about 1475.—The Recuyell of the Histories of Troye, translated by Caxton from the French of Raoul Le Fèvre.

Lefèvre was chaplain to Philip, Duke of Burgundy, and finished his *Recueil des histoires de Troye* in 1464. Caxton's translation was begun at Bruges, 1st March 1468/9, and finished at Cologne 19th September 1471. In the Epilogue to the third book he thus describes the printing of it: 'Thus ende I this book whyche I have translated after myn Auctor as nyghe as God hath gyven me connynge, to whom be gyven the laude and preysing. And for as moche as in the wrytyng of the same my penne is worn, myn hand wery and not stedfast, myn eyen dimmed with overmoche lokyng on the whit paper, and my corage not so prone and redy to laboure as hit hath ben, and that age crepeth on me dayly and febleth all the bodye; and also because I have promysid to dyverce

gentilmen and to my frendes to addresse to hem as hastely as I myght this sayd book. Therefore I have practysed and lerned at my great charge and dispense to ordeyne this said book in prynte after the maner and form as ye may here see, and is not wreton with penne and ynke, as other bokes ben, to thende that every man may have them attones, for all the booke of this storie named the Recule of the Historyes of Troyes, thus enprynted as ye here see, were begonne in oon day and also fynysshid in oon day.' The French original was printed in the same type as the translation, but whether by Mansion alone, after Caxton had left Bruges, or with Caxton's help, is disputed. (King's Library.)

2. Type 1. Bruges, with the help of Colard Mansion, 1475 or 1476.—The Game and Playe of the Chesse, translated by Caxton from Jean de Vignay's French version of the *Ludus Scaccorum* of Jacobus de Cessolis.

In the prologue to the second edition of this work Caxton writes that Jean de Vignay's 'book of the chesse moralysed' came into his hands while resident at Bruges, and that for the benefit of those who knew no Latin or French he translated it into English, 'and whan I so had achyeved the sayd translacion I dyde doo sette in enprynte a certeyn nombre of theym, whiche anone were depesshed and solde.' On returning to England, Caxton left this first fount of type at Bruges, and no more English books were printed with it. (Grenville Library.)

3. Type 2, 1477. 'The Dictes or Sayengis of the Philosophres,' translated by Earl Rivers from 'Les dits moraux des philosophes,' a version by G. de Tignonville of an anonymous Latin work of the fourteenth century.

A copy of this book in the John Rylands Library has a colophon with the more precise date 'the xvij day of

The thredeth the booke named the dices or sayengis  
 of the philosophres enprented by me William  
 Caxton at Westmynster the yere of our lord + Mi.  
 CCC. Lxxvij. This booke is late translatid out of  
 French into englyssh. By the Noble and püssant lord  
 lord Anthonie Cezile of Bayvers lord of Wales & of the  
 Isle of Manche, Defendour and direcour of the siege apos-  
 tolique, for our lord. Made the xxvij<sup>th</sup> of this xvij<sup>th</sup> yere of  
 England and Gouverneur of my lord the quene of Wales  
 And he is so thred at suche tyme as he had accomplisshid  
 this sayd lordship him to sende it to me in certayn  
 quayres to ouersee, whiche forschewch I tolde & tolde therin  
 many gret, notable, and wylde sayengis of the philosophres  
 according unto the bookes made in frensche whiche I had  
 ofte aforweyd, but certaynly I had seyn none in englyssh

the month of November.' A French book on the Four Last Things ('Les quatre derrenieres choses') had already been printed in this type, presumably at Bruges, by Colard Mansion only. Caxton's translation of Le Fèvre's romance of 'Jason,' and two thin Latin books, a speech by John Russell, and a treatise entitled 'Infancia Saluatoris' are also in this type, and were probably printed by Caxton at Westminster during 1477. But the 'Dictes' is the earliest book printed in England, bearing its own evidence as to place and date.

4. Type 2, about 1478.—Chaucer. The Canterbury Tales.

The number of leaves in this book (372) considerably exceeds that of all the other books in the same type which can be regarded as prior to it. It is probable, therefore, that Caxton, who frequently in his prefaces and epilogues expresses his admiration for Chaucer, as soon as he started work in England, began printing the Canterbury Tales at one of his presses, the smaller books being printed in succession at another while this was in progress. (King's Library.)

5. Type 2 (later form), about 1481. The Game and Playe of the Chesse. Second edition. With woodcuts.

Caxton's use of illustrations probably began with two small woodcuts of a master and scholars in the third edition of the 'Parvus Cato,' used again soon afterwards, with many others, in the 'Mirror of the World.' This second edition of the 'Game and Playe of the Chess' is reckoned the third of his illustrated books, and the woodcuts in it, probably copied from some foreign edition, show a slight advance on their predecessors.

6. Type 3, between 1480 and 1483.—Latin Psalter, with the Canticles, etc., for use as a service-book.

The only known copy of this book. The type in which it is printed was used only for a few service-books and for headlines in other works.



no dide ne fere no thyng/ For I shalle not accuse the/ For I  
 shalle shewe to hym another way/ And as the hunter came/  
 he demaunded of the sheepherd yf he had sene the wulf pass  
 se/ And the sheepherd both with the heed and of the eyen shes  
 wede to the hunter the place wher the wulf was/ & with the  
 hande and the tongue shewed alle the contrarye/ And ins  
 contynent the hunter understood hym wel/ But the wulf  
 whiche perceyued wel all the fayned maners of the sheepherd  
 flede alwey/ And within a lytyll whyle after the sheepherd  
 encountrid and mette with the wulf/ to whom he sayd/paye  
 me of that I haue kepte the secrete/ And thenne the wulf  
 ansuerid to hym in this manere/ I thankis thy handes and  
 thy tongue/ and not thy heide ne thy eyen/ For by them I  
 shold haue ben bytrayd/ yf I had not fledde alwey/ And  
 therfore men must not trusste in hym that hath two faces and  
 two tongaes/ for such folke is lyke and semblable to the scor  
 pion/ the whiche enoynteth with his tongue/ and pryketh so  
 m with his tayle

7. Type 4, 1484.—‘The book of the subtyl hystoryes and Fables of Esope which were translated out of Frensshe into Englysshe by Wylliam Caxton, 1483.’

The woodcuts in this Aesop are ultimately derived from those in the Ulm edition of about 1477. The French edition from which Caxton translated has not yet been discovered.

8. Type 5, about 1488.—S. Bonaventura. Speculum Vitae Christi, ‘the booke that is cleped the Myrroure of the blessed lyf of Jhesu Cryste.’

This copy, which belongs to the second of the two issues, is printed on vellum. The only other vellum ‘Caxton’ known is the copy of the ‘Doctrinal of Sapyence,’ 1489, in the Royal Library at Windsor Castle. The author of the translation is not known.

9. Type 6, about 1490.—The Fifteen Oes and other prayers.

Caxton’s colophon states: ‘Thiese prayers tofore wretton ben enprented bi the commaundementes of the most hye and vertuos pryncesse our liege ladi Elizabeth by the grace of God Quene of Englonde and of Margarete Moder vnto our souerayn lorde the Kyng, etc. By their most humble subget and seruaunt Willian Caxton.’ This is the only book known to have been printed by Caxton with ornamental borders. The woodcut of the Crucifixion belongs to a set of Horae cuts, presumably Flemish, subsequently used by Wynkyn. The only copy known.

Case xi**b**.PRINTING AT OXFORD, ST. ALBANS, AND  
IN THE CITY OF LONDON

THE competition which Caxton met from other printers was only slight, and the total known output of all the other presses in England during his life only amounted to about one half of his. At Oxford in 1478-79 three small books were printed from a fount obviously of Cologne origin. A change of type forbids a positive statement that they were the work of Theodoric Rood of Cologne, whose name first appears in a book dated 11 October 1481; but there is no reason to doubt the identification. In 1485 the name of an English stationer, Thomas Hunte, is joined with Rood's in a metrical colophon, but shortly after this, in 1486 or 1487, the press came to an end, having printed, as far as is known, only fifteen books. Save for some seven books produced in 1517-19, there was no more printing at Oxford until 1585. At Cambridge there was no fifteenth century press; nine books were printed by John Lair de Siberch about 1521, but continuous printing only began in 1583.

In 1480 an unnamed printer, whom we know to have been the master of the Abbey school, issued his first dated book at St. Albans, and eight books printed at this press have survived, six of a scholastic and two of a popular character, the latest date in any of them being 1486. Although two of the St. Albans books competed with editions of his own, Caxton allowed some of his type to pass into the Schoolmaster's hands, and there seems to have been some connexion between the two presses.

In 1480, a foreign printer, John Lettou, set up a press in the city of London, and in that and the following year printed a few books and indulgences, some of them at the expense of an Englishman, William Wilcock. In 1482 Lettou was joined by William Machlinia (William of Malines?) and five law-books were printed in partnership. After this Machlinia printed more than twenty books by himself, probably working till 1490 or 1491, when his stock appears to have been taken over by Pynson.

Besides Pynson who succeeded Machlinia, and Wynkyn who succeeded Caxton, the only other firm working in England in the fifteenth century was that of Julian Notary, who printed from 1496 to 1518, producing, as far as we know, fewer than fifty books, but putting very good work into them.

1. Oxford, unnamed printer, probably Theodoric Rood, '1468' (for 1478).—*Expositio in symbolum Apostolorum.*

This book is dated in its colophon *ccccclxviii.*, an **x** having dropped out, as in the 'Decor Puellarum' of Jenson (Case vi. 6). Precisely the same misprint occurs in three other books printed in 1478, at Augsburg, Barcelona, and Venice. The 'Expositio' is attributed to S. Jerome, but was really written by Tyrannius Rufinus of Aquileia (d. 610). (King's Library).

2. Oxford, unnamed printer, probably Theodoric Rood, 1479.—*Aristotle. Libri Ethicorum traducti a Leonardo Aretino.*

The second book printed at Oxford. Its close similarity in make-up to the first is sufficient proof that there could not have been an interval of eleven years between them. (Grenville Library.)

3. Oxford, Theodoric Rood and Thomas Hunte, about 1484-85. — *Lyndewode. Constitutiones prouinciales Ecclesiae Anglicanae.*

This is the largest of the Oxford books, both in size and in number of pages. Four different types were used in printing it.

4. St. Albans, the Schoolmaster-printer, 1480.—*Laurentius de Saona. Noua Rhetorica.*

The first dated book printed in St. Albans abbey; an

undated edition of the 'Elegantiae' of Augustinus Dathus was probably issued before it. The type is apparently identical with Caxton's No. 2, used in the earliest books he printed in England. (King's Library.)

raciomis assignet Si inquam hec secundū tradicionis supra exposite regulam con sequantur adiutimis deprecemur ut nobis et omnibus qui hoc audiunt conce dat dominus fide quam suscepimus custo dia cursu consumato expectare iusticie repositam coronam : et inueniri inter eos qui resurgunt in vitam eternam liberari vero a confusione et obprobrio eterno per christum dominum nostrum per quem ē deo patri omnipotēti cū spiritu sancto gloria et imperium in secula seculorum amen.

¶ Explicit exposicio sancti Jeromini in simbolo apostolorum ad papam laureum Impressa Oronie Et finita Anno domini . M + eccc + lxvij + xvij + die Decembreis .

XI. 1. OXFORD, T. ROOD, 1478  
COLOPHON OF 'EXPOSITIO,' MISDATED 1468

5. St. Albans, the Schoolmaster - printer,  
1486 1468.—'The Bokys of Haukyng and Huntyng, and also of Cootarmuris,' commonly known as the Book of St. Albans.

The metrical treatise on hunting ends with the words 'Explicit Dam Julyans Barnes in her boke of huntyng,'

and on the strength of this ascription the whole book, together with a treatise on Fishing with an Angle added in Wynkyn de Worde's reprint in 1496, is popularly attributed to an otherwise unknown Juliana Bernes, or Berners, represented as being a daughter of Sir James Berners (executed in 1388) and Prioress of the Nunnery of Sopwell, a dependency of St. Albans. (Grenville Library.)

6. London, John Lettou for William Wilcock, 1480.—Antonii Andreae *Quaestiones super duodecim libros metaphysicae Aristotelis.*

The first book printed in the City of London, though Lettou had previously printed one or more editions of an Indulgence in favour of those giving aid against the Turks.

7. London, John Lettou and William Machlinia, about 1482.—*Vetus Abbreviamentum Statutorum.*

The other four books printed by Lettou and Machlinia in partnership, all of them in the British Museum, were Littleton's New Tenures and the Statutes of the 33rd, 35th and 36th years of Henry VI.

8. London, William Machlinia for Henry Vrankenbergh, about 1483.—*Speculum Christiani*, attributed to Watton.

The colophon states that this book was printed 'ad instancias necnon expensas Henrici Vrankenbergh mercatoris,' and in the Public Record Office is a deed dated 10th May 1482, demising an alley in Clement's Lane to Henry Frankenbergh and Barnard van Stondo, merchants of printed books. (King's Library.)

9. Westminster, Julian Notary and Jean Barbier for Wynkyn de Worde, 1498.—*Sarum Missal.*

Only two earlier books from Notary's press are known,

the device in each of them bearing the initials of himself and Barbier, and of a not certainly identified I. H. The second of these books, like this missal, was printed for Wynkyn de Worde. (King's Library.)

## 10. London, Julian Notary, 1508.—*Promptorium Parvulorum Clericorum.*

After issuing one book in London, Notary worked at Westminster from 1497 to 1503, and thereafter 'without Temple Bar, in St. Clement's Parish, at the Sign of the Three Kings.' This is the earliest printed English-Latin vocabulary, supplementing the Latin-English of the *Hortus Vocabulorum*. Another name for it was *Medulla Grammaticae*, or Marrow of Grammar. Earlier editions had been issued by Pynson and Wynkyn. (Grenville Library.)

### Case XIIa.

#### BOOKS PRINTED BY WYNKYN DE WORDE

IN the letters of denization, which he took out in 1496, Wynkyn de Worde is described as coming from the Duchy of Lorraine. The 'Worde' in his name is generally identified with Wörth in Alsace. His Christian name, which he never used in any of his books, was John. Although he lived till 1534, he seems to have come to England with Caxton in 1476, for in 1480 Elizabeth, wife of Wynand van Worden, is mentioned as the former occupant of a tenement leased from Westminster Abbey, the lease standing naturally in her name while her husband was an alien. Caxton was so occupied with editing and translating that it is probable that from the first Wynkyn held an important position in the printing office, and on his master's death in 1491 he took over the business, the earliest books bearing his own name appearing in 1493. From this year to his death in 1534 he was the most prolific of English printers of his day, his total publications still extant amounting to over six hundred, including new editions and broadsides. Of these over one hundred were issued in the fifteenth century. In all his different devices, of which he had at least fifteen, Wynkyn retained Caxton's

initials, and his larger books were mostly reprints of those which Caxton had already published. He introduced some improvements, such as title-pages, and the more frequent use of ornamental initials, and printed some fine books, notably the *De Proprietatibus Rerum* here shown, but he was not a conspicuously good printer. Up to 1500 he continued in Caxton's house, removing in that year to the Sign of the Sun in Fleet Street. On his death his business passed to his executor, John Byddell.

1. About 1493.—‘The lyf of saint Katherine of Senis,’ *i.e.* S. Catharine of Siena.

‘Compiled by a worshypful clerke, fryer Reymond of the ordre of Saynt domynik,’ *i.e.* Raymundus de Vineis. Printed in Caxton's type 4\*. (King's Library.)

2. 1494.—Walter Hylton. *Scala Perfectionis.*

A metrical colophon states: ‘th’ auctour Walter Hilton was And Wynkyn de Worde this hath sett in print In William Caxtons hows,’ also that the book was dedicated to Margaret, Countess of Richmond and Derby, and printed by her command. In later books, printed in the reign of Henry VIII., Wynkyn frequently styles himself printer ‘unto the most excellent princess my lady the King’s grandame.’

3. About 1494.—Hours of the Blessed Virgin according to the use of Sarum.

The large woodcuts belong to the set of which Caxton used one in the ‘Fifteen Oes’ (Case xia. 9). They appear to be of Flemish origin.

4. About 1495.—Bartholomaeus *De Proprietatibus Rerum.*

Printed on paper made at Hertford by John Tate. Some of the woodcuts are copied from those in the Dutch version printed by Bellaert at Haarlem in 1485. Bartholomew was an English Minorite who flourished about 1230. This English version was finished by John Trevisa in 1398. (Grenville Library.)

se prouynce by the whiche the  
worlde is generally departyd  
somwhat shal be shortly sette  
to thisa werke by hulpe of oure  
lorde. but not of al. but oonly  
of suche as holy wrytte ma-  
kyth remembraunce.

Incipit liber. xv. de prouinci-  
is. Capitulū Primum

### Prologus

**T**he worlde wide is depar-  
ted in thre as Ysider sa-  
yth li. xv. for one part  
hight Alia. a nother Eu-  
ropa. the thyrde Africai.  
Thile thre partes of the  
worlde were assygnyd lyke moche in ol-  
de tyme by men. for Alia stretchyth out  
of þ south by þ east unto the northe. And  
Europa ouse of the northe unto þ west.

XIIa. 4. WESTMINSTER, WYNKYN DE WORDE, ABOUT 1495  
SECTION OF COLUMN FROM DE PROPRIETATIBUS RERUM

5. 1496.—The Book of St. Albans. Second edition.

This is the earliest edition which contains the treatise on Fishing with an Angle. For the first edition see Case

xi<sup>5</sup>. 5. Printed with type which had belonged to Godfried van Os. (King's Library.)

6. About 1496.—*Statuta edita in parlamento tento apud Westmonasterium An. xi. Regis Henrici Septimi.*

On vellum, with illuminated initials and paragraph marks.

7. 1502.—‘*The Ordinarye of Crystyannte or of Cristen men, newly hystoryed and translated out of Frenshe into Englysshe.*’

Translated from *L'Ordinaire des Chrétiens*, a treatise on Baptism, the Commandments, the works of mercy, etc., written in 1467. With numerous woodcuts, none of them, apparently, designed for the book. (Grenville Library.)

8. About 1507.—‘*The Dystruccyon of Iherusalem by Vespaqian and Tytus.*’

The woodcuts are copied from French cuts used at Paris by Jean Trepperel.

9. 1521.—Whittinton. *Grammaticae prima pars.*

A specimen of Wynkyn's roman type, and of the very numerous grammatical works by Whittinton, which he printed from 1512 onwards. In this one year, 1521, he is known to have issued thirteen different works by Whittinton, besides three reprints.

10. 1529.—Malory. *La Mort d'Arthur.*

First printed by Caxton in 1485, reprinted with strange woodcuts by Wynkyn de Worde in 1498, and now again in 1529. (Grenville Library.)

Case xii<sup>b</sup>.

## BOOKS PRINTED BY RICHARD PYNSON

RICHARD PYNSON was a native of Normandy and probably learned printing at Rouen. Slight, but sufficient, indications show that he took over Machlinia's business in 1490 or 1491, and while making arrangements for carrying it on he had three legal books printed for him by Guillaume Le Talleur of Rouen. He also took Le Talleur's device as the model for the earliest of his own. His first dated book is a *Doctrinale* printed in November 1492, of which the only copy known is in the Grammar School Library at Appleby. When this was published he had already printed a fine edition of Chaucer's Canterbury Tales. During the fifteenth century Pynson is known to have printed over seventy books, and from 1500 to his death in 1529 or 1530, upwards of three hundred more, his total output being thus rather more than half that of Wynkyn de Worde. About 1510 he was appointed printer to Henry VIII., and fully deserved this distinction, his books being better printed and of a more important character than those of Wynkyn. He also took much more pains in illustrating them, though for this he seems to have been dependent mainly on foreign woodcuts or woodcutters. On his death his business was taken over by Robert Redman.

1. 1492.—Chaucer. 'The boke of the Tales of Canterbury.'

Reprinted from Caxton's second edition, with new illustrations. The state of Pynson's device in this book shows that it was printed earlier than the 'Doctrinale' of November 1492. (King's Library.)

2. 1493.—Henry Parker. 'Diues and Pauper, that is to say the riche and the pore

He shal no gospel ylose here ne teche  
We leue al in the grete god quod he  
He wolde so we som difficultye  
Dy spryngyn colys in oure clene corn  
And therfore hoost I warne the biforn  
My ioly body shal a tale telle  
And I shalde clynke you a ioly besse  
That it shal walyn alle this company  
But it shal nat be of philosophy  
Ne of physfias ne termes queynte of lawe  
There is but lytel latyn in my maue

Here endith the squyers prologue  
And here begynneth his Tale



a . T surrye in the londe of Tartary  
There duelled a king that warred russly  
Throught whiche ther dyed many a doughty man

fructuously tretyng upon the x. commandments.'

Until the discovery of the 'Doctrinale' of November 1492, this was always quoted as Pynson's first dated book. (King's Library.)

3. 1494.—'The boke callde John Bochas descriuinge the Fall of Princis, Princessis and other nobles, translated into Englisshe by John Ludgate.'

Lydgate's version of the *De Casibus Illustrium Virorum* of Boccaccio, with woodcuts from a French version printed at Paris by Jean Du Pré.

4. 1497.—Terence. *Comoediae sex.*

With the exception of the *Cicero Pro Milone* printed at Oxford, of which only a fragment has been preserved, this is the first Latin classic printed in England. (King's Library.)

5. 1506.—*Manuale ad usum insignis ecclesiae Sarum.*

Printed on vellum, in red and black; one of the finest of Pynson's books.

6. About 1508.—*Petrus Carmelianus.* A Latin description of the reception of the Ambassadors of Maximilian, who came to England in 1508 to arrange a marriage between Charles, Prince of Castile, afterwards the Emperor Charles v., and the Princess Mary.

Printed on vellum, with two interesting woodcuts, very unlike English work of the period. The tract has no title-page or title of any kind. (Grenville Library.)

7. 1509.—‘The Shyp of Folys translated out of Laten, French and Doche by Alexander Barclay.’

Barclay’s version of the Narrenschiff of Sebastian Brant, with the Latin translation of J. Locher in the margin. The woodcuts are copied from those in the original edition. (Grenville Library.)

8. 1516.—Robert Fabyan. ‘Newe Chronicles of Englande and of France.’

The first edition of Fabyan’s chronicles. Some, at least, of the woodcuts in it are taken from French sources. (Grenville Library.)

9. About 1520.—‘The famous cronycle of the warre whiche the romayns had agaynst Jugurth, compyled in latyn by the renowned romayn Salust, and translated into Englysshe by Syr Alexander Barclay.’

The translation was made at the request of Thomas, Duke of Norfolk, and Pynson was allowed a special privilege for printing it. It has the Latin text in the margin. (Grenville Library.)

10. 1521.—Henry VIII. *Assertio Septem Sacramentorum aduersus Martin. Lutherum.*

The first edition of the work for which Pope Leo x. conferred upon Henry VIII. the title ‘Defender of the Faith.’ Some of the ornaments are copied from designs Holbein made for Froben of Basel. (Old Royal Library.)

## Case XIIIa.

ENGLISH PRINTING IN THE SIXTEENTH  
CENTURY

PYNSON had been preceded as King's Printer by William Faques, whose extant books, three of them dated 1504, are all admirably printed. He was himself succeeded by Thomas Berthelet, who kept up the tradition of good printing sufficiently well, though he is now perhaps better known as the owner of the bindery at which the chief gilded English bindings of the middle of the century were produced. Berthelet was followed by Richard Grafton, who had taken a prominent part in the publication in England of Coverdale's Bible, and lost his office under Mary for having printed the proclamation of Lady Jane Grey. During this period little good printing was done in England save by the royal printers, but neither Jugge and Cawood who succeeded Grafton, nor the Barkers under Queen Elizabeth, could vie with the best work of John Day, the finest English printer since Pynson. Helped by the patronage of Archbishop Parker, Day, who printed from 1546 to 1584, brought out many notable books. He also took an interest in book-illustration, and the woodcuts in Cunningham's *Cosmographical Glass* (probably by foreign workmen), and Foxe's *Book of Martyrs* (presumably English) are of a more original and ambitious character than any previously attempted in English books. Holinshed's *Chronicles*, Spenser's *Shepherd's Kalender*, and a few later books were similarly illustrated. After this woodcuts became unfashionable and were largely replaced by engravings on copper.

1. London, William Faques, 1504.—*Psalterium.*

A liturgical Psalter according to the use of Sarum. Printed 'ex mandato victoriosissimi Anglie regis Henrici septimi,' Faques being the King's printer. (Grenville Library.)

2. London, Thomas Berthelet, 1532.—Jo. Gower. *De Confessione Amantis.*

The second edition of Gower's *Confessio Amantis*, the first having been printed by Caxton. The book is a good specimen of Berthelet's black-letter.

3. London, Thomas Berthelet, 1544.—*Psalmi seu precationes ex variis Scripturae locis collectae.*

An example of Berthelet's roman type. In its English form this book was known as 'the King's Psalms,' and was often issued with 'the Queen's Prayers or Meditations,' attributed to Katharine Parr.

4. London, Edward Whitchurch, April 1540.—'The Byble in Englyshe, with a prologue therinto made by Thomas, Archbishop of Canterbury.'

First edition of Cranmer's Bible, being a revision of Coverdale's version as published at the instigation of Thomas Cromwell, Earl of Essex, in April 1539, by Grafton and Whitchurch in conjunction. The former partners now printed separately, editions by Whitchurch appearing in April and November 1540, and May and November 1541; editions by Grafton in July 1540 and December 1541. This copy, which is printed on vellum, bears an inscription showing that it was presented to Henry VIII. by his 'loving faithfull and obedient subiect and daylye oratour, Anthonye Marler of London, haberdasher.' (Old Royal Library.)

5. London, Richard Grafton, 1547.—'In*iunctions geven by Edwarde the vi. To all and singuler hys louinge subiectes aswel of the Clergie as of the Laietie.*'

This book contains specimens of Grafton's printing in black-letter, roman capitals and italics.

6. London, John Day, 1559.—William Cunningham. ‘The Cosmographical Glasse.’

With a fine portrait of Cunningham, a map of Norwich, and numerous pictorial initials.

7. London, John Day, 1563.—John Fox. ‘Actes and Monuments of these latter and perillous dayes,’ generally known as Fox’s Book of Martyrs.

With numerous woodcuts probably by English artists.

8. London, for J. Harrison, 1577.—Raphael Holinshed. ‘The Chronicles of Englande, Scotland, and Irelande.’

With numerous woodcuts.

### Case XIII**b**.

#### ENGLISH BOOKS PRINTED ABROAD

AS late as the middle of the seventeenth century English books printed abroad were both numerous and interesting. Until the accession of Elizabeth the most important section of them was formed by the Latin Service-books, for the production of which the printers of Paris, Rouen, and Antwerp were specially well equipped. Before the Reformation began these were supplemented only by a few Latin grammatical works with English glosses, and by about a dozen popular books, of which Gerard Leeu at Antwerp printed four (in 1492-93), Antoine Vérard at Paris two (1503), and John of Doesborgh at Antwerp (1505-1520?) most of the rest. When the Reformation had begun not only were many controversial works printed in Protestant districts abroad, but for twelve years (1525-1537) all editions of Tyndale’s New Testament and both the first and second editions of Coverdale’s Bible were

printed out of England. After the accession of Elizabeth the foreign printing of English books still continued, the presses being employed by Roman Catholic controversialists or by Protestant dissenters, like the Brownists.

1. Antwerp, Gerard Leeu, 1493.—‘Cronycles of the Reame of England.’

The three other popular English books printed by Leeu were *The History of Jason*, *The History of Knight Paris* and *the Fair Vienne*, and *The Dialogue of Solomon and Marcolphus*. While printing *The Chronicles of the Realm of England*, from Caxton’s edition, Leeu died from a blow received in a quarrel with one of his workmen, and his death is thus commemorated in the colophon: ‘Enprentyd by maistir Gerard de Leew, a man of grete wysedom in all maner of kunning, whych nowe is come from lyfe unto the deth, whiche is grete harme for many a poure man. On whos sowle god almyghty for hys hygh grace have mercy. Amen.’ (Grenville Library.)

2. Antwerp, Thierry Martens, 1493.—*Joannes de Garlandia. Synonyma. With English glosses.*

The first book printed by Thierry Martens at Antwerp. The British Museum has two copies. No other is known.

3. Paris, for Antoine Vérard, 1503.—‘Traytte of god lyuyng and good deyng.’

A translation into northern English of *L’Art de bien vivre et de bien mourir* (Case VIII. 4).

4. Paris, Wolfgang Hopyl, for Gerard Cluen and Francis Birckman, 1504.—*Missale ad consuetudinem insignis ecclesiae Sarum.*

Between 1495 and 1520 Hopyl printed several service-books for the English market. Francis Birckman was a citizen of Cologne, who seems to have had agencies at Antwerp (see No. 8), London, and Paris.

5. Paris, for Antoine Vérard, 1506.—*Horae diuae Virginis Mariae secundum usum insignis Ecclesiae Sarum.*

Other French printers and publishers of Sarum *Horae* were Philippe Pigouchet (Case viii. 8), Simon Vostre, Jean Richard of Rouen, Pierre Guerin, F. Regnault, Thielmann Kerver, and Germain Hardouyn.

6. Antwerp, Jan van Doesborgh, about 1505.—*The Fifteen Tokens of the Day of Doom.*

Among the other English books printed by Doesborgh were 'a gest of Robyn Hode,' 'the lyfe of Virgilius,' 'Frederick of Jennen,' 'Mary of Nemmeghen,' 'Howleglas,' 'Of the newe landes founde by the messengers of the Kynge of Portyngale,' etc. Both part of the text and some of the woodcuts of the *Fifteen Tokens* are ultimately derived from the section on the coming of Antichrist in the French 'Art de Bien Mourir' (Case viii. 4).

7. Rouen, Pierre Olivier for Jacques Cousin, 1516.—*Manuale ad usum insignis ecclesiae Sarum.*

Other Rouen printers and publishers who produced English service-books were Martin Morin (Case viii. 5), Pierre Violette, Eustace Hardy, Jean Caillard, Pierre Olivier, Jacques Cousin, etc.

8. Antwerp, Christophorus Endoviensis for F. Birckman, 1523.—*Processionale ad usum insignis ecclesiae Sarum.*

Christopher of Endhoven, who also calls himself Ruremundensis, besides printing several other Sarum service-books, seems to have had almost a monopoly of *Processionals*. Of six editions in the Museum printed between 1523 and 1545 all are from his press.

9. Cologne, Peter Quentel, 1525.—The New Testament translated by William Tyndale.

The only known fragment of the uncompleted first edition of Tyndale's New Testament. Three thousand

**The first Chapter.**



It y begyn  
nynge God  
created hea-  
uen & earth:  
and y earth  
was voyde  
and emptie,  
and darc-  
nes was v-  
pon the de-  
pe, & y spre-  
te of God  
moued vpō  
the water.

And God sayde: let there be light, & there  
was light. And God sawe the light that it  
was good. Then God deuyded y light from  
the darcnes, and called the light, Daye: and  
the darcnes, Nylight. Then of the enenyng  
and mornynge was madethe first daye.

XIIIb. 10. PRINTED ABROAD, 1535

SECTION OF A COLUMN OF THE FIRST PRINTED ENGLISH BIBLE

copies of the first ten sheets (A-K) had been printed at Cologne, when the editors were obliged to flee to Worms and there begin work afresh. (Grenville Library.)

10. Place uncertain, at the expense of Jacob van Meteren, 1525.—‘The Bible, that is the holy Scripture of the Olde and New Testament: faithfully and truly translated out of Douche and Latyn into Englishe.’

The first printed English Bible. Edited and, as regards the parts not already rendered by Tyndale, translated by Miles Coverdale. Probably printed at Zurich. (Grenville Library.)

### Case XIVa.

#### LATER ENGLISH PRINTING

DURING the seventeenth century printing in England, as in other countries, became cheap and bad. In the eighteenth century the founts of Caslon marked a distinct improvement, and those of Baskerville, though now no longer admired as they used to be, may be credited with showing, like the amateur press of Horace Walpole, a renewal of interest in printing as an art.

The revival or re-invention of wood-engraving by Bewick, about 1780, had no good effect on printing, the new illustrations being too delicate to print well with type. The founts also of this period were almost uniformly bad, and there was little improvement until 1844 when the Chiswick Press revived the use of ‘old-faced’ type, such as Caslon’s. Since this date much excellent printing has been done in England, and also in Scotland, where many books published by London firms are now printed. In 1891 a new influence was introduced by the books which William Morris then began to print at the Kelmscott Press, close to his own house at Hammersmith. The types, border-pieces, and initials in these were designed by himself, and the wood-cut illustrations were mostly after drawings by his friend Sir Edward Burne-Jones. Fifty-three books were printed at the Kelmscott Press between 1891 and 1896, when

the press was closed and the wood-blocks of the illustrations, borders and initials presented to the Department of Prints in the British Museum.

1. A Specimen of the Several Sorts of Letter given to the University by Dr. John Fell, sometime Lord Bishop of Oxford. Oxford, 1706.

The types illustrated in this specimen book were almost all obtained from Holland, about 1670.

2. A Specimen of Printing Types by William Caslon, Letter-founder, London. 1766.

The earliest books printed with Caslon's types, an Arabic Psalter and an edition of the works of Selden, were issued in 1725. At the time of his death, a year before this specimen-book was issued, Caslon was recognised as the foremost of English typefounders.

3. Strawberry Hill, private press of Horace Walpole, 1757.—Odes by Mr. Gray.

The first book issued from Walpole's press, the printer employed on it being William Robinson, an Irishman. Walpole writes as to it, 'I found him [Gray] in town last week; he had brought his two Odes to be printed. I snatched them out of Dodsley's hands.' Dodsley, however, remained the publisher. The two Odes are *The Progress of Poetry* and *The Bard*.

4. Birmingham, John Baskerville, 1759.—Milton. *Paradise Lost*.

After experiments extending over several years, Baskerville printed his first book, a quarto Virgil, in 1757. His types excited great controversy, and their success was so partial that for some time after 1763 he almost ceased printing, a Horace of 1770 and some other Latin classics printed in the three years which preceded his death in 1775 being his chief later works. After his death the bulk of his type was purchased by Beaumarchais and

used for printing two editions of Voltaire. Baskerville's printing was much praised by Dibdin and Macaulay, but the old dislike to the exaggeration both of the thin and thick strokes has recently revived.

5. Newcastle, 1818.—The Fables of Aesop. With designs on wood by Thomas Bewick.

Woodcuts had almost disappeared from English books when Bewick was apprenticed to a jobbing engraver at Newcastle in 1767. In 1774 he engraved some illustrations to Gay's Fables, and his edition of that work in 1779, his 'Select Fables' (1784), 'History of Quadrupeds' (1790), and 'History of British Birds' (1797) revived a lost art, though with a new technique. The 'Aesop' of 1818 was his last important work.

6. London, Charles Whittingham the younger, 1844.—'So much of the diary of Lady Willoughby as relates to her domestic history and to the eventful period of the reign of Charles the First.'

The first book in which the use of old-faced type was revived. Whittingham had determined to use Caslon's old types in an edition of Juvenal, but the Juvenal was delayed, and meanwhile the opportunity occurred of printing this seventeenth-century story in a type which would give it an old-world look.

7. Hammersmith, William Morris at the Kelmscott Press, 1892.—Jacobus de Voragine. The Golden Legend. Caxton's translation.

Although owing to its large size it only appeared in November 1892, when six smaller works had already been issued from the Kelmscott Press, the Golden Legend was the first book which Morris planned when he began printing, and the type used in it was always called the 'Golden' type. The illustrations are from drawings by Sir E. Burne-Jones.

8. Hammersmith, William Morris at the Kelmscott Press, 1892.—Morris. A Dream of John Ball and A King's Lesson.

Printed in the 'Golden' type. The frontispiece is from a drawing by Sir E. Burne-Jones.

9. Hammersmith, William Morris at the Kelmscott Press, 1893.—The History of Godefrey of Boloyne and of the conquest of Iherusalem.

A reprint of Caxton's edition of 1481. Printed in the large black-letter type first used in the reprint of Caxton's 'The Recuyell of the Historyes of Troye,' and thence known as the 'Troy' type. On vellum.

10. Hammersmith, William Morris at the Kelmscott Press, 1894.—*Psalmi Penitentiales*.

An English rhymed version of the seven Penitential Psalms in the Kentish dialect of the fourteenth century. Printed in the smaller form of the Troy type known as the 'Chaucer' type, from its use in the great folio edition of Chaucer's works.

11. Hammersmith, William Morris at the Kelmscott Press, 1896.—Morris. The Well at the World's End.

Printed in the 'Chaucer' type. The illustrations from drawings by Sir E. Burne-Jones.

Case XIV*b*.PRINTING IN SCOTLAND, IRELAND, AND  
THE COLONIES

THE earliest books known to have been printed in Scotland, the 'Flyting of Dunbar and Kennedy,' and ten similar tracts, were the work of Walter Chapman and Andrew Millar, who were licensed by James IV. to set up a press in Edinburgh in 1507; the earliest in Ireland was a Prayer Book printed at Dublin in 1551 by Humphrey Powell, an English printer, whom the Privy Council had encouraged by a gift of twenty pounds to transfer his press to Ireland. Copies of these books are preserved respectively at Edinburgh and Dublin. The examples of Scottish and Irish printing here shown represent the work of Davidson and Bassandyne, the most notable of the sixteenth century printers in Edinburgh, and of William Francke, or Franckton, who was the chief printer in Dublin at the beginning of the seventeenth century.

In North America, Stephen Day set up the first press in 1639, in Harvard College, Cambridge, Massachusetts, printing in that year the Freeman's Oath and an Almanack, and in 1640 'The Psalms in metre, faithfully translated for the use, edification, and comfort of the Saints in publick and private, especially in New England.' American printing in Colonial days is here represented by the famous Bible in the language of the Massachusetts Indians printed at Cambridge, the New Testament in 1661, the Old in 1663. A similar book, a Prayer-book and Catechism, printed in 1767 at Quebec for the use of the Montagnais tribe, illustrates early printing in Canada, and along with this are shown what are believed to be the first books printed at the Cape of Good Hope, in Tasmania, and Australia.

1. Edinburgh, Thomas Davidson, about 1528.—*Ad serenissimum Scotorum regem Jacobum quintum de suscepto*

regni regimine a diis feliciter ominato  
Strena.

The roman type on the title-page of this book was the first used in Scotland. The subject of the book is the assumption of power by James v. in 1528. No other copy is known.

2. Edinburgh, Thomas Davidson, 1536.—  
Hector Boece. ‘The hystory and  
croniklis of Scotland, translatit be  
Maister J. Bellenden.’

The best known of the productions of Davidson’s press, and the one on which his fame as a printer chiefly rests.

3. Edinburgh, T. Bassandyne and A. Arbuthnot, 1576-79.—The Bible and  
Holy Scriptures contained in the Old  
and New Testament.

The first Bible printed in Scotland. The price of it was fixed at £4. 13s. 4d. Scots. Bassandyne died while the book was in progress.

4. Dublin, at the expense of John Usher,  
1571.—John O’Kearney. Aibidil Gaoid-  
heilge, & Caiticosma.

The first book printed with the Irish type presented to O’Kearney by Queen Elizabeth. The preface alludes to an earlier form of the Catechism; but of this, if it was ever printed, nothing is known.

5. Dublin, John Francke or Franckton,  
1602.—Tiomna Nuadh ar dTighearna  
agus ar Slanaightheora Iosa Criosd.

First edition of the New Testament in Irish. Printed in the type given to O’Kearney by Queen Elizabeth.

6. London, Henry Denham at the cost of Humphrey Toy, 1567.—*Testament Newydd ein Arglwydd Jesu Christ.*

The first portion of the Bible in Welsh. Translated by W. Salesbury and R. Davis, Bishop of St. Davids.

7. Cambridge, Massachusetts, S. Green and M. Johnson, 1661-62.—John Eliot's translation of the Bible into the language of the Massachusetts Indians.

The first Bible printed in America. (King's Library).

8. Quebec, Brown and Gilmore, 1767.—Prayer-book and Catechism compiled by J. B. de La Brosse for the use of the Montagnais Indians.

Said to be the first book printed at Quebec.

9. The Cape of Good Hope, 1814.—*Grand Narrative of the Life of a Gentleman long resident in India.*

The first book printed in South Africa.

10. Hobart Town, Andrew Bent, 1818.—‘Michael Howe, the last and worst of the Bushrangers of Van Diemen's Land.’

The first book printed in Tasmania.

11. Sydney, R. Howe, 1825.—*Busby. A treatise on the culture of the vine.*

The first book printed in Australia.

## Cases xv. and xvi.

IN the first of these cases are exhibited the Bible of 1611, the first edition of the English Book of Common Prayer together with some of the previously authorized service-books out of which it was compiled, the first folio edition of Shakespeare's Plays and specimens of two of the earlier quarto editions. In the note to the description of the Bible of 1611, references will be found to the Cases in which earlier editions of the Bible are exhibited. In Case XVI. are shown copies of the first editions of some of the chief masterpieces of English literature, from the poems of Surrey and Wyatt in 'Tottel's Miscellany,' to the first edition of Tennyson's Poems, published in 1830.

### Case xv.

1. An exhortation vnto prayer, thought mete by the Kynges maiesty, and his clergy to be reade to the people in euery churche afore processions. Also a Letanie with suffrages to be sayd or songe in the tyme of the sayd processions.—London, Thomas Petyt, 1544.

The first edition of the Litany as now, with slight alterations, in use in the English Church.

2. The Primer in Englishe and Latyn set forth by the Kynges Maiestie and his Clergie to be taught, learned, and read, and none other to be used throughout all his dominions. London, R. Grafton, 1545.

Revised primers had previously been edited by William Marshall and by John Hilsey, Bishop of Rochester. But it was not until 1545 that the 'Prymers of Salisbury use' were superseded by authority.

3. The Order of the Communion. London, R. Grafton, 1548.

This is not a complete Communion service, but an interpolation in the missal to be used 'immediatly after that the preest him selfe hath receiued the Sacrament, without the varying of any other Rite or Ceremony in the Masse, untill other Order shalbe prouided.'

4. The Book of the Common Prayer and administracion of the Sacramentes, and other rites and ceremonies of the Churche: after the use of the Churche of Englande. London, E. Whitchurch, 7th March 1549.

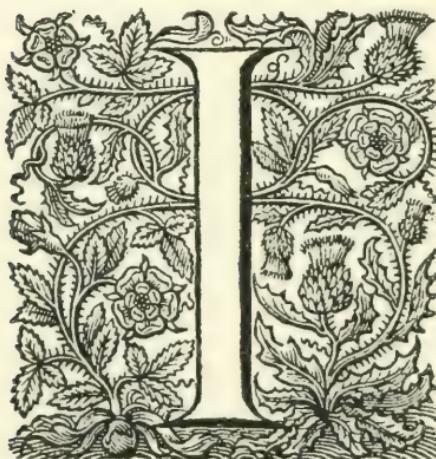
First edition of the first Prayer Book of Edward vi. At the back of the last leaf is the King's Proclamation ordering copies to be sold unbound at not more than two shillings, those bound 'in paste or boards' at not more than three shillings and fourpence.

5. The Holy Bible, conteyning the Old Testament, and the New: newly translated out of the originall tongues: with the former translations diligently compared and reuised by his Maiesties speciall commandement. Appointed to be read in Churches. London, Robert Barker, 1611.

First edition of the so-called 'King James' Bible,' or Authorized Version. Of the versions by which it was preceded the first editions of Tyndale's New Testament and Coverdale's Bible are shown in Case xiiib. These were prohibited in England, but a revision of Coverdale's translation, printed in 1537, was 'set forth with the Kinges most gracyous lycence,' and this was further revised and reprinted under the auspices of Thomas Cromwell, Earl of Essex in 1539. A corrected edition of this, 'apoyncted to the use of Churches,' was published

# CHAP. I.

The creation of Heauen and Earth, 3 of the light, 6 of the firmament, 9 of the earth separated from the waters, 11 and made fruitfull, 14 of the Sunne, Moone, and Starres, 20 offish and fowle, 24 of beasts and catell, 26 of Man in the Image of God. 29 Also the appointment of food.



**B**\*the beginning God created the Heauen, and the Earth.

2 And the earth was without forme, and voyd, and darke-nesse was vpon the face of the deepe: and the Spirit of God mooued vpon the face of the Waters.

3 And God said,\* Let there be light: and there was light.

4 And God saw the light, that it was good: and God diuided<sup>†</sup> the light from the darkenesse.

in April 1540 (see Case XIIIa.). The other important Bibles which preceded the Authorized Version were the Geneva Bible (1557-60), the Bishops' Bible (1568), and the Roman Catholic annotated translation, of which the New Testament was printed at Rheims in 1582, and the Old at Douay in 1609-10. The first printed Latin Bibles will be found in Case II., and important German, Italian, French, Scotch, Irish, and Welsh editions in Cases IV., VII., VIII., and XIVb.

6. Mr. William Shakespeare's Comedies, Histories and Tragedies. Published according to the true Originall Copies. London, Isaac Jaggard and Ed. Blount, 1623.

The first collected edition of Shakespeare's Plays. With dedication to William, Earl of Pembroke, and Philip, Earl of Montgomery, signed by John Heminge and Henry Condell, the actor-editors. The portrait is by Martin Droeshout; the lines facing it by Ben Jonson.

7. An excellent conceited Tragedie of Romeo and Iuliet. As it hath been often (with great applause) plaid publiquely, by the right Honourable the L. of Hunsdon his Servants. London, J. Danter, 1597.

The first edition. Bequeathed by David Garrick.

8. The excellent History of the Merchant of Venice. With the extreme crueltie of Shylocke the Iew towards the saide Merchant, in cutting a just pound of his flesh. And the obtaining of Portia, by the choyse of three Caskets. Written by W. Shakespeare. London, J. Roberts, 1600.

One of two editions published in 1600. The other, also in the Museum, was printed by I. R. for Thomas Heyes.

## Case XVI.

1. 'Tottel's Miscellany.'—Songs and Sonettes written by the right honorable Lorde Henry Haward, late Earl of Surrey, and other. London, R. Tottel, 1557.

The first English anthology, and one which remained very popular throughout the sixteenth century. The poems of Sir Thomas Wyatt were first printed in it, and among the other poets represented were Sir F. Bryan, Lord Vaux, Nicholas Grimald, and Thomas Churchyard.

2. Sir Philip Sidney. An Apologie for Poetrie. London, for H. Olney, 1595.

This, like all Sidney's writings, was first published after his death. It was written between 1579 and 1585. An edition under the title 'The Defence of Poesie' was printed in the same year for William Ponsonby, who was the only authorized publisher of Sidney's books.

3. Edmund Spenser. The Faery Queene. Disposed into twelve books fashioning XII. morall vertues. London, for W. Ponsonbie, 1590.

The first three books only. The second three were published in 1596.

4. Francis Bacon. Essays. Religious Meditations. Places of perswasion and dissawision. London, J. Windet for H. Hooper, 1597.

In the dedication to his brother Antony Bacon writes: 'I do now like some that have an orchard ill-neighoured, that gather their fruit before it is ripe, to prevent stealing. These fragments of my conceit were going

to print: to labour the stay of them had been troublesome and subject to interpretation; to let them pass had been to adventure the wrong they mought receive by untrue copies. Therefore I held it best discretion to publish them myself.' This first edition contains only ten essays; that of 1612 has thirty-eight; that of 1625 fifty-eight.

5. Robert Herrick. *Hesperides, or the works both humane and devine of Robert Herrick, Esq.* London, for J. Williams and F. Eglesfield, 1648.
6. John Milton. *Paradise lost. A poem written in ten books.* By John Milton. Licensed and entred according to order. London, Peter Parker, 1667.
7. Izaac Walton. *The Compleat Angler or the Contemplative man's Recreation.* Being a discourse of fish and fishing, not unworthy the perusal of most anglers. London, T. Maxey for R. Marriot, 1653.
8. John Bunyan. *The Pilgrim's Progress from this world to that which is to come delivered under the similitude of a Dream, wherein is discovered the manner of his setting out, his dangerous journey, and safe arrival at the desired country.* London, for N. Ponder, 1678.
9. Daniel Defoe. *The Life and strange Surprising Adventures of Robinson Crusoe of York, Mariner, who lived*

eight and twenty years all alone in an un-inhabited island on the coast of America near the mouth of the great river of Oroonoque, etc. London, for W. Taylor, 1719.

Before publication as a book *Robinson Crusoe* had been printed in Nos. 25-289 of 'The Original London Post, or Heathcot's Intelligence.'

10. Jonathan Swift. *Travels into several remote nations of the World.* By Lemuel Gulliver, first a surgeon and then a captain of several ships. London, for Benj. Motte, 1726.
11. Oliver Goldsmith. *The Vicar of Wakefield*; a tale: supposed to be written by himself. Salisbury, B. Collins for F. Newbery, London, 1766.
12. Robert Burns. *Poems, chiefly in the Scottish dialect.* Kilmarnock, John Wilson, 1786.
13. Wordsworth and Coleridge. *Lyrical Ballads.* With a few other poems. Bristol, printed by Biggs and Cottle for T. N. Longman, London, 1798.
14. Sir Walter Scott. *Waverley, or 'Tis Sixty Years since.* Edinburgh, printed by James Ballantyne and Co., for Archibald Constable, etc., 1814.
15. Alfred Tennyson. *Poems, chiefly lyrical.* London, Effingham Wilson, 1830.

## Case XVII.

## PRINTING IN GREEK AND HEBREW

PRINTED Greek characters were used for Greek quotations in Latin books printed at Mainz and Subiaco as early as 1465, though the Mainz Greek is mixed with Roman letters and ludicrously inaccurate. An undated edition of the Greek text of the *Batrachomyomachia*, accompanied by two Latin versions, appears to be the work of Thomas Ferrandus of Brescia, and may have been produced about 1474. But the first book printed wholly in Greek, and the first Greek text with a certain date, the *Grammar of Lascaris* (No. 1), was printed at Milan in 1476 with type cut under the direction of Demetrius Damilas, a Cretan of Milanese origin. During the next eighteen years a few Greek books were printed at Milan, Florence (where the Greek press was practically an off-shoot of the Milanese), Parma, Venice, and Vicenza. In 1494-5, Aldus set up his press at Venice and began printing Greek books in much greater numbers, replacing the older and more dignified founts by new ones based on the current Greek writing of his day. His high reputation as a publisher caused the form of Greek letter he thus adopted to be generally imitated, and modern Greek types still show the influence of his innovation.

The first Hebrew printed books may have been issued in 1475. The earliest is said to have been printed at Reggio and finished in February of that year, but its existence is disputed. The date of another book, printed at Piove di Sacco, is sometimes interpreted as July 1475, sometimes as 1478. Hence the books issued by Abraham Conathat at Mantua from May 1476, and by Abraham ben Chajjim dei Tintori at Ferrara from May 1477 (No. 9), are the earliest undisputed productions of Hebrew presses. But the most important of the fifteenth century printers of Hebrew are those of Soncino (1483) and Naples (1488), who founded a school which carried the printing of Hebrew into many distant places, including Constantinople.

1. Milan, Dionysius Paravisinus, 1476.—Constantine Lascaris. Greek Grammar.

The first book printed wholly in Greek. The type was cut under the direction of Demetrius Damilas, a Cretan, of Milanese descent. It was used afterwards at Florence to print the works of Homer and other books. (King's Library.)

2. Milan, printer uncertain, about 1479.—The Idylls of Theocritus and the Works and Days of Hesiod.

An example of the second Greek fount used at Milan after Bonus Accursius of Pisa had become superintendent of the press in place of Damilas. The printer at this period is not certainly known. This and an undated Aesop, in the type of the Lascaris, and a Batrachomyomachia, also undated, probably printed at Brescia, are the first Greek texts of the classical period which appeared in print.

3. Florence, Lorenzo di Alopa, about 1494-5.—Euripides. Four Tragedies.

Printed entirely in majuscules, on the model of Greek lapidary inscriptions. Before the experiment was abandoned as unsatisfactory, five books had been thus printed. The earliest of them was the Greek Anthology, issued in 1494. (King's Library.)

4. Venice, Laonicus Cretensis, 1486.—Batrachomyomachia.

The first book wholly in Greek printed in Venice. With interlinear glosses in red. The type is remarkable for its archaic appearance. (King's Library.)

5. Venice, Aldus Manutius, 1495.—Lascaris. Greek Grammar.

The first book printed by Aldus, and the only one in this earliest variety of his new 'modern-face' type, which was immediately afterwards modified. It has a Latin translation on alternate pages. (King's Library.)

6. Venice, Zacharias Callierges, 1499.—*Ety-mologicum Magnum.*

The first of four books issued in 1499 and 1500, at the expense of Nicolaus Blastus, a Cretan merchant, all remarkable for the richness of their ornament. (King's Library.)

7. Alcala de Henares, Arnaldo Guillen de Brocar, about 1514.—*Musaeus. Hero and Leander.*

The type here used was cut in preparation for the New Testament of the great Polyglott Bible, printed under the superintendence of Cardinal Ximenes at Alcala (Complutum) in 1514. It is supposed to have been imitated from the writing of an early Greek manuscript sent from the Vatican Library to the editors for use in editing the text.

8. London, Reginald Wolfe, 1543.—*S. Chrysostom. Two Homilies.*

The first Greek text printed in England. It is accompanied by a Latin version by Sir John Cheke.

9. Ferrara, Abraham ben Rabbi Chajjim dei Tintori, 1477.—*Levi ben Gerson. Commentary on Job.*

The first book printed by Abraham ben R. Chajjim, who afterwards went to Bologna and thence to Soncino, where he directed the famous press of Joshua Solomon called Soncino, and his two nephews.

10. Place, printer and date uncertain, perhaps Brescia, about 1500.—*Isaac ben Solomon Sahula. Book of Fables.*

Remarkable among Hebrew books for its woodcut illustrations.

## II. Lisbon, Rabbi Eliezer, 1491.—Pentateuch in Hebrew, with a commentary.

Rabbi Eliezer was the first printer in Lisbon (1489), where no Christian printer was at work before 1495. In the fifteenth century there were only five presses in Portugal, and three of these were Hebrew. Printed on vellum. (King's Library.)

## Case XVIII.

DURING the fifteenth century several attempts were made to print woodcut illustrations in various colours. Thus in 1457 Fust and Schöffer printed the large initials of their Psalter in red and blue, in 1485 Erhard Ratdolt at Venice printed an astronomical diagram in red, black, and yellow, in 1490 Jean du Pré at Paris tinted the illustrations in a Horae in different colours, and a few other experiments were made, two of which are here shown. Erhard Ratdolt was the most persevering in these attempts; other printers quickly abandoned them as too costly, and it was recognised that the only way to introduce contrasts of colour (other than red and black) into books was by hand-work. Books thus decorated compare very poorly with illuminated manuscripts, but a few examples are here shown, both of original designs in colours painted in special copies, and also of the commoner practice of painting over woodcuts.

1. Venice, Johann Herzog, 1490.—Crispus de Montibus. *Repetitio tit. Institutio-  
num de Heredibus.*

An example of printing in red, brown and green.

2. Augsburg, Erhard Ratdolt, 1493.—*Mis-  
sale Brixinense.*

Colour printing supplemented by hand-work.

3. Venice, Erhard Ratdolt, 1482.—Euclid's Geometry in Latin.

An example of Ratdolt's decorative innovations in another direction, the dedicatory letter to the Doge, Giovanni Mocenigo, to whom this vellum copy was presented, being printed in gold. The border design is hand-painted. (King's Library.)

4. Paris, Gering, Friburger and Crantz for G. Fichet.—Fichet. *Rheticorum libri.*

Special copy on vellum for presentation to Sixtus IV., with an illumination of the author handing his book to the Pope. (Cracherode Library.)

5. Paris, P. Pigouchet, 1498. *Horae ad usum Romanum.*

On vellum, with the printed illustrations painted over by hand.

6. Venice, Aldus Manutius, 1501.—Martial. *Epigrammata.*

On vellum. With illuminated design. (King's Library.)

7. Florence, Giunta, 1514.—Plautus. *Comœdiae.*

On vellum. Probably the presentation copy to Lorenzo II. de' Medici, to whom the book is dedicated. With an illumination. (King's Library.)

8. Travelling Library of Sir Julius Caesar, Master of the Rolls in the reign of James I.

With a catalogue of the books on the panel, within an ornamental design. The bindings of the religious works are stamped with an angel, of the historical with a lion, of the poetical with a wreath. Most of the books are printed at Leyden.

## Case xix. RECENT ACCESSIONS

SOME of the more interesting of the books acquired from time to time by the Museum, by purchase or presentation, are temporarily exhibited in this Case. At the back of it are at present shown some English Proclamations of historical interest.

## Case xx.—POSTAGE STAMPS

IN 1891 Mr. Thomas Keay Tapling, M.P., bequeathed to the British Museum his great collection of Postage Stamps, then valued at about £50,000, and now at considerably more. Selections from these stamps, changed from time to time, are here exhibited.

## Cases xxI., xxII.—MUSIC

IN the earliest books requiring musical examples blank spaces were left for the music to be written by hand. Later on, either the notes were printed and the lines of the stave left to be inserted in manuscript, as in Gerson's 'Collectorium super Magnificat' (Esslingen, Conrad Fyner, 1473), or the lines were printed and the notes written, as in Francisco Tovar's 'Libro de Musica Pratica' (Barcelona, J. Rosenbach, 1510). Use was also sometimes made of wooden or metal blocks, a method which first appears in the 'Musices Opusculum' of Nicolaus Burtius (Bologna, Ugo de Rugeriis, 1487), and in the 'Flores Musice' of Hugo Spechtshart (Strassburg, J. Pryss, 1488), and which was occasionally used (as in Turberville's 'Booke of Faulconrie,' 1575), long after type-printing had been brought to perfection. In Germany, movable music-types were first used in the 'Missale Herbipolense' (Würzburg, 1481), printed by Jörg Reyser, the second

edition (1484) of which is exhibited. Almost simultaneously Octavianus Scotus of Venice printed plain-song in the same way, *i.e.* from movable types, with two printings. Further important progress was made by Ottaviano Petrucci (Venice and Fossombrone), Erhard Oeglin (Augsburg), Andreas Antiquus de Montona (Rome), and Pierre Attaingnant (Paris), examples of whose printing are shown. One of the earliest dated engraved musical works (Verovio's 'Diletto Spirituale,' Rome, 1586), and rare works in Organ, Lute and Guitar Tablature are also exhibited. In the lower divisions of the Cases will be found some fine choir-books and full scores, remarkable for their great size.

1. Esslingen, Conrad Fyner, 1473.—Jean Charlier de Gerson. *Collectorium super Magnificat.*

The first book containing printed musical notes. The notes are printed from punches, the lines of the stave being left blank, to be filled in by hand. (King's Library.)

2. Venice, Theodorus Francus, 1480.—Franciscus Niger. *Brevis Grammatica.*

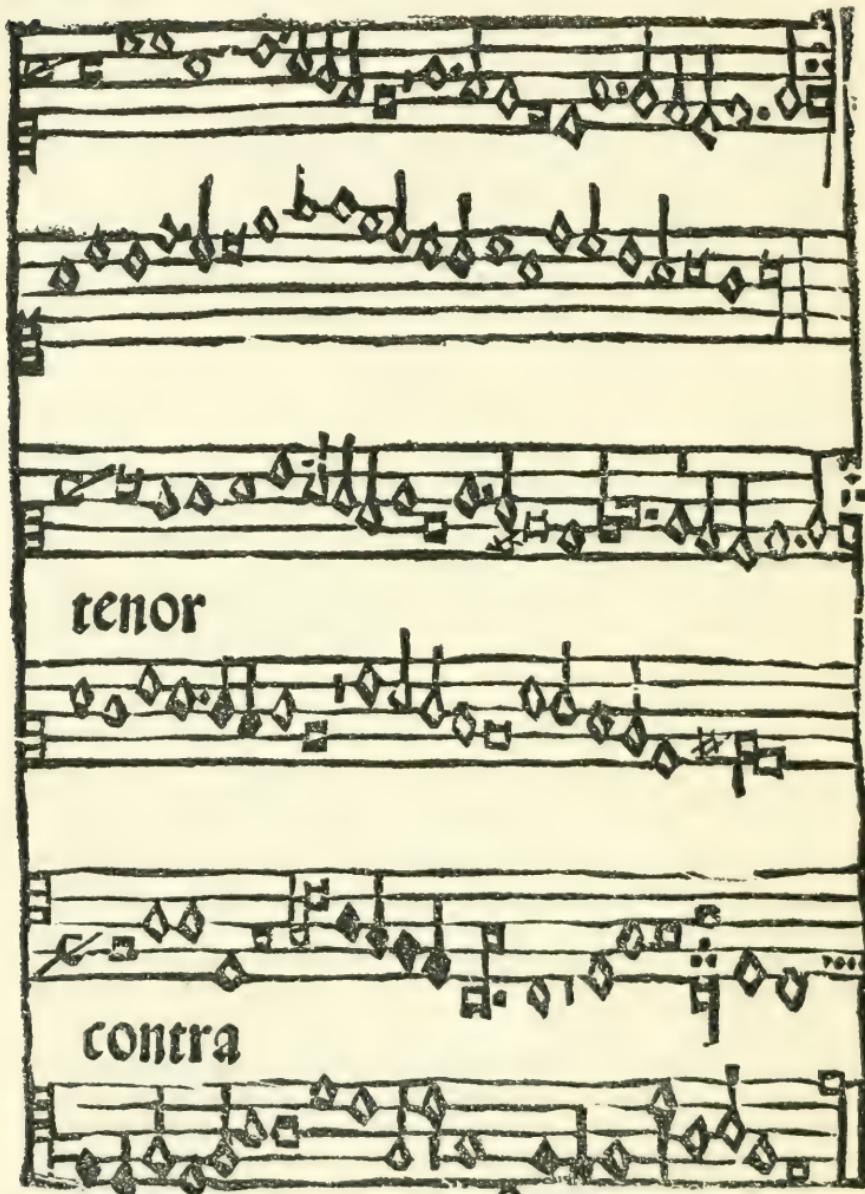
The musical notes are printed from type, the space for the lines left to be filled in by hand. (King's Library.)

3. Venice, Octavianus Scotus, 1482. *Dominican Missal.*

The second work printed by Scotus containing plain-song in Roman notation printed from movable types.

4. Würzburg, Jörg Reyser, 1484. *Missale Herbipolense.*

This is the second issue of Reyser's Würzburg Missal of 1481, the first work containing plain-song in Gothic notation printed from movable types.



Demonstrata insurati cat' fab'ricatōe: mō dicēdū gl̄r

XXI. 5. BOLOGNA, UGO DE RUGERIIS, 1487  
BURTIUS, MUSICES OPUSCULUM

5. Bologna, Ugo de Rugeriis, 1487.—  
Nicolaus Burtius. *Musices Opusculum*.  
The earliest book containing music printed from  
blocks. (Grenville Library).
6. Strassburg, J. Pryss, 1488.—Hugo  
Spechtshart. *Flores Musice omnis  
cantus Gregoriani*.
7. Seville, 'por quatro alemanes compañeros,'  
1492.—Domingo Duran. *Lux Bella*.  
The first Spanish work containing printed music.
8. Westminster, Wynkyn de Worde, 1495.  
—The *Polychronicon* of Ralph Higden,  
translated into English by John de  
Trevisa.  
The first book printed in England containing musical  
notes. The passage in which they occur describes the  
consonances of Pythagoras. The double octave is  
wrongly printed, containing a note too much. (King's  
Library).
9. Venice. Joannes Emericus for Lucan-  
tonio Giunta, 1499-1500. *Graduale  
Romanum*.
10. Cologne, H. Quentel, 1501.—Nicolas  
Wollick. *Opus Aureum*.
11. Venice, Octaviano Petrucci, 1503.—*Misse  
Petri de la Rue*.  
One of the earliest books printed by Petrucci.

12. Valladolid, Diego de Gumiel, 1506.—Bartholome de Molina. *Arte de canto llano Lux videntis dicha.*

13. Augsburg, Erhardt Oeglin, 1507.—P. Tritonius. *Melopoiae sive Harmoniae Tetracenticae.*

14. Barcelona, J. Rosenbach, 1510.—Francisco Tovar. *Libro de Musica Pratica.*  
In this work the staves only are printed, the notes being written by hand.

15. Paris, J. Badius Ascensius, 1510.—Joannes Mauburnus. *Rosetum exercitiorum spiritualium et sacrarum meditationum.*  
This work contains musical examples in block-printing and early representations of musical instruments.

16. Venice, A. de Zannis de Portesio, 1512.—Franchinus Gaforus. *Practica Musicae.*

17. Antwerp, Jan de Gheet, 1515.—A Collection of Wood-cuts, Verses, and Music in praise of the Emperor Maximilian.  
The music, which is probably the first printed at Antwerp, is by Benedictus de Opitiis. Printed from wooden blocks.

18. Rome, Andreas Antiquus de Montona, 1516.—*Liber quindecim Missarum*, by Josquin de Près, Brumel, Fevin, Pierre de la Rue, J. Mouton, Pippelare and P. Rosselli.  
The earliest musical work printed at Rome.

19. Venice, Bernardinus Vercelensis, 1523.—Marco Antonio de Bologna. *Recerchari, Motetti, Canzoni.*  
The earliest collection of organ or virginal music in modern notation.

20. London, Wynkyn de Worde, 1530.—The Bass and part of the Treble Part of a collection of twenty English Songs by Cornysh, Taverner, Cowper, Fayrfax, and others.  
The earliest collection of music printed in England.

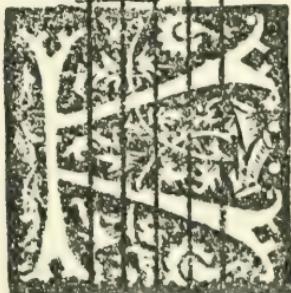
21. Nuremberg, Hieronymus Formschneider, 1532.—Hans Gerle. *Musica Teusch, auf die Instrument der grossen vnnd kleinen Geygen, auch Lautten, welcher . . . in die Tabulatur, zu ordnen . . . ist.*

22. Valladolid, Diego Hernandez de Cordova, 1538.—Luys de Narbaez. *El Libro del Delphin de Musica de cifras para tañer Vihuela.*  
A collection of compositions and arrangements for the Vihuela, a six-stringed instrument analogous to the guitar. Printed in Tablature, which was first introduced into Spain from Italy by Narbaez.

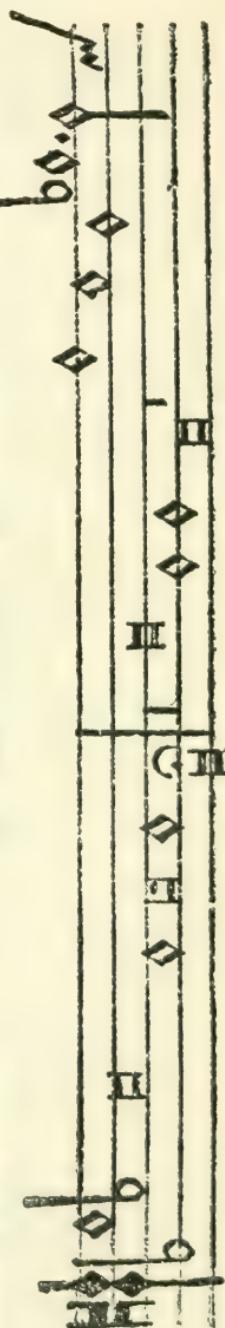
23. Lyons, Jacques Moderne, 1539.—Le Parangon des Chansons. *Quart Livre.*

24. Paris, Pierre Attaingnant, 1540.—Clement Jannequin. *Huitiesme Livre*

quod **Quaestor** **Gauentice**



**356** *Imankind have not in my lone*



that mouth for me for me who is my lone but god all lone

contenant xix. Chansons nouvelles à quatre parties.

The Contra-tenor and Bassus Parts.

25. Venice, Antonio Gardano, 1549.—Giacques Buus. *Intabolatura d'Organo di Recercari. Novamente stampata con carateri di stagno.*
26. London, R. Grafton, 1550.—John Merbecke. *The Booke of Common Praier noted.*
27. Mexico, Johannes Paulus Brissensis, 1556.—*Ordinarium sacri ordinis heremitarum Sancti Augustini.*  
The first music printed in America.
28. Venice, Angelo Gardano, 1566.—Melchior Neysidler. *Intabolatura di Liuto. Libro I., II.*
29. Rome, apud Haeredes Valerii et Aloysii Doricorum fratrum, 1567.—G. Ani-muccia. *Missarum Liber Primus.*
30. Leipzig, by the heirs of J. Berwald, 1571.—E. N. Amerbach, organist of the church of St. Thomas, Leipzig. *Orgel- oder Instrument-Tabulatur.*  
This volume formerly belonged to J. S. Bach, and contains his autograph.
31. London, H. Bynneman for C. Barker,

1575.—G. Turberville. *The Noble Arte of Venerie.*

With musical examples printed from blocks.

32. Munich, Adam Berg, 1580.—Orlando di Lasso. *Officia aliquot, de praecipuis festis anni, 5 vocum.*

Printed at Munich. Part III. of the great edition of Lasso's sacred music, published under the collective title of 'Patrocinium Musices.'

33. Rome, Simone Verovio, 1586.—*Diletto Spirituale. Canzonetti a tre et quattro Voci composti da diversi ecc<sup>mi</sup>. musici . . . con l'intavolatura del Cimbalo et Liuto.*

Edited and engraved by Simone Verovio in 1586. This work and Peetrino's 'Melodie Spirituale' (issued by Verovio in the same year) are the earliest dated examples of Music printed from copper plates.

34. Rome, Jacobus Tornerius and Bernardinus Donangelus, 1589.—G. P. da Palestrina. *Hymni totius anni . . . quattuor vocibus concinendi.*

35. Munich, Adam Berg, 1594.—Cesare de Zaccari. *Hymni quinque vocum de tempore per totum annum.*

36. Munich, N. Heinrich, 1610.—Orlando di Lasso. *Missae Posthumae.*

Edited by Rud. de Lasso.

37. Printer and date uncertain.—*Il primo, secondo e terzo Libro della Chitarra Spagnola.*

By an anonymous composer known as 'l'Academico

*Caliginoso detto Il Furioso.* Probably printed at Rome, about 1610.

38. London, engraved by William Hole for Dorothy Evans, printed by G. Lowe, about 1611.—*Parthenia, or the Mayden-head of the first Musicke that ever was printed for the Virginalls.* By William Byrd, Dr. John Bull and Orlando Gibbons.
39. London, engraved by William Hole, 1613.—*Angelo Notari. Prime Musiche nuove à una, due e tre voci, per cantare, con la Tiorba et altri Strumenti.*
40. Mainz, Christopher Küchler, 1666-67.—*Cantus Gregoriano-Moguntinus, Breviario Romano accomodatus.*
41. Clavier Uebung. Theil II. By J. S. Bach.

Published at Nürnberg, by C. Weigel, in 1735. A set of proof-sheets containing many corrections in Bach's handwriting.
42. De Profundis. Psalm for sixteen-part chorus and orchestra, by D. F. E. Wilsing.

Published at Berlin, in 1853, by Schlesinger, at the expense of Frederick William IV., King of Prussia.
43. Mass, for Solos, Chorus, Organ and Orchestra, composed for the consecration

of the Cathedral of Gran, by Franz Liszt.

Full score, printed in 1859, at the Imperial Printing Press, Vienna.

Cases xxiii., xxiv.

## CHINESE AND JAPANESE PRINTING AND BOOK ILLUSTRATION

THESE two Cases belong to the Department of Oriental Printed Books and Manuscripts. Attention may be drawn here to the earlier exhibits, more especially to the Buddhist Dharani of the eighth century, the earliest specimens of printing known to us as existing in any part of the world, and the Chinese Encyclopaedia printed in Korea from movable types in 1337.

Cases xxv.-xxviii.—TEM-  
PORARY EXHIBITIONS

DURING the last few years temporary exhibitions have been arranged in these Cases from the Museum collections of Italian, French, and Spanish illustrated books, the books printed by William Morris at the Kelmscott Press, the works of Chaucer, English books with engraved illustrations, etc. These temporary exhibitions are changed at intervals of about a year.

Cases xxix.-xxxiv.  
BOOKBINDINGS

THE last six Show-cases in the Gallery contain examples of bindings of printed books, in continuation of the exhi-

bition of bindings of manuscripts in the Grenville Room. The Library of the British Museum is particularly rich in fine bindings, both English and foreign—the English consisting principally of the books belonging to the Old Royal Library, given by King George II. to the nation in 1757—while the foreign are generally found in the magnificent collection bequeathed to the Museum in 1799 by the Rev. C. M. Cracherode, who had been able to take full advantage of the great dispersion of valuable books consequent upon the French Revolution.

In Cases XXIX. and XXX. are exhibited books which have been bound for English Kings and Queens from Henry VIII. to George IV., mostly by English binders. The specimens exhibited in Cases XXXI. to XXXIV. are arranged, as far as the difference in their sizes will permit, in chronological order, so as to illustrate the history of bookbinding in Germany, Italy, France and England.

## Cases XXIX., XXX.

### ENGLISH ROYAL BINDINGS

THE Kings and Queens of England were great admirers of fine bindings, and many handsome examples which belonged to Henry VIII., Edward VI., Queen Mary and Queen Elizabeth, are to be found in these Cases. James I. possessed a large number of superbly bound books, resplendent with gold tooling; the sides being generally ornamented with his arms and initials, and thickly studded with heraldic thistles, fleurs-de-lis, etc. Henry Prince of Wales inherited from his father the love of fine bindings, and several which belonged to him are exhibited in Cases XXIX. and XXXIV. When the library of Lord Lumley was purchased by this accomplished young prince, he appears to have had most of the books rebound in calf, with his arms in the centre of the covers, and crowned roses, fleurs-de-lis, Prince of Wales' feathers, or crowned lions rampant in the corners. During the troubled reign of Charles I., comparatively few books were added to the royal collection, but his son Charles II.

increased it very considerably. His books are generally handsomely but plainly bound in red morocco, the sides and backs being stamped with his cypher. Some of the bindings executed for this monarch, however, are most elaborately tooled; one of singular beauty is exhibited in Case XXX. Samuel Mearne was his bookbinder. Many other English bindings worthy of special notice will be found in this exhibition.

1. Henry VIII. and Anne Boleyn.—Centre portion of an old binding inlaid in modern work. With initials H. A. on either side of crowned Tudor rose, and legends: *La loy a este donne par Moyse. La Grace et la verité est faicte par Iesu Christ.* Probably bound for presentation to the Queen. Ascribed to Thomas Berthelet, the King's binder. Brown calf. (Old Royal Library.)

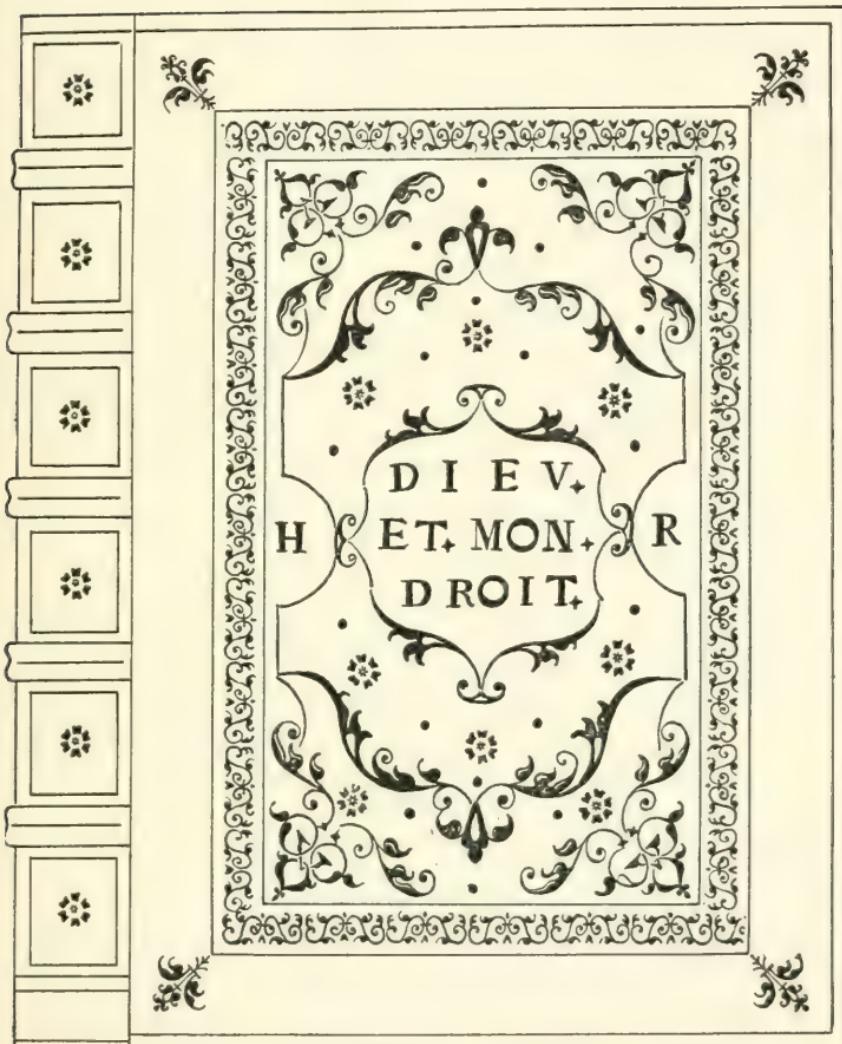
*La Saincte Bible.* Antwerp, 1534.

2. Henry VIII.—Royal arms with supporters and Tudor badges, including a crowned rose, and initials K. H. Ascribed to Berthelet. Brown calf. (Old Royal Library.)

*Opus eximum de vera differentia regiae potestatis et ecclesiasticae.* London, 1534.

3. Henry VIII.—With motto 'Dieu et mon Droit,' and initials H. R. The edges of the leaves are inscribed: 'Rex in aeternum vive.' Ascribed to Berthelet. White deerskin. (Old Royal Library.)

Elyot. *The Image of Governance.* London, 1541.



XXIX. 3. ENGLISH. A BINDING BY THOMAS BERTHELET FOR HENRY VIII.

4. Henry VIII.—Orange velvet binding, embroidered with gold cord. Initials H. R. Ascribed to Berthelet. (Old Royal Library.)  
Latin Bible. Zurich, 1543.
5. Katharine Parr.—Purple velvet, embroidered with the Queen's arms.  
Petrarch. *Opere volgari*. Venice, 1544.
6. Henry VIII.—Red satin, embroidered with gold cord. The edges of the leaves are inscribed: 'Rex in aeternum vive.' Ascribed to Berthelet.  
Bede. *De Natura Rerum*. [With other works.] Basel, 1526-36.
7. Edward VI.—Each side bears the royal arms, crowned initials E. R., the motto 'Dieu et mon Droit' and date MDLII. Ascribed to Berthelet. Brown calf. (Old Royal Library.)  
Petri Bembi *Historia Veneta*. Venice, 1551.
8. Queen Mary.—Each side bears the royal arms and initials M. R. Ascribed to Berthelet. Brown calf. (Old Royal Library.)  
*Epitome operum diui Augustini*. Cologne, 1549.
9. Queen Elizabeth.—Green velvet binding (restored), with gold enamelled plaques. On one side are the royal arms of

England, on the other a crowned Tudor rose. (Old Royal Library.)

*Nouum Testamentum Graece.* Paris, 1550.

10. Queen Elizabeth.—With the Queen's arms and initials. A presentation copy from Archbishop Parker, in whose house it may have been bound, perhaps by the workmen of John Day, the printer. On the corner-pieces are the initials I. D. P. Brown calf inlaid with white deerskin. (Cracherode Library.)

*Flores Historiarum per Matthaeum Westmonasteriensem collecti.* London, 1570.

11. Queen Elizabeth.—Binding with sunk panels, painted with the Queen's arms and the name 'Elisabetha.' Italian work. Red morocco inlaid with red and pale brown morocco. (Old Royal Library.)

Mascher. *Il fiore della retorica.* Venice, 1560.

12. Queen Elizabeth.—Green velvet, inlaid with satin, embroidered with pearls and the Queen's arms. (Old Royal Library.)

Christopherson. *Historia Ecclesiastica.* Louvain, 1569.

13. Queen Elizabeth.—Crimson velvet, with centrepieces, corners and clasps of enamelled gold. The centrepieces bear a double red rose crowned, with the initials E. R. (King's Library.)

*Meditationum Christianarum libellus.* Lyons, 1570.

14. Queen Elizabeth.—With the Queen's badge, a crowned Falcon bearing a sceptre. Brown calf.  
*Trogi Pompeii historiarum Philippicarum Epitoma.*  
 Paris, 1581.

15. James I.—With the King's arms and the initials I. R. Dark green morocco.  
 (Old Royal Library.)  
*Thevet. Pourtraits et vies des hommes illustres.*  
 Paris, 1584.

16. James I.—With the King's arms on a field of thistles, fleurs-de-lys, etc. Olive morocco. (Old Royal Library.)  
*Pontificale Romanum. Rome, 1595.*

17. James I.—With the King's arms, with supporters, on a field of thistles. Olive morocco. (Old Royal Library.)  
*Godwin. Rerum Anglicarum Annales. London, 1616.*

18. James I.—With the King's arms on a field of flowers. White vellum. (Old Royal Library.)  
*Abbot. De Gratia et Perseverantia Sanctorum.*  
 London, 1618.

19. Henry, Prince of Wales.—With the Prince's ostrich-feather badge. Olive morocco. (Old Royal Library.)  
*Rivault. Les éléments de l'artillerie. Paris, 1608.*

20. Henry, Prince of Wales.—Ostrich-feather

badge and initials H. P. Brown calf.  
(Old Royal Library.)

Commentaires de messire Blaise de Monluc. Bordeaux, 1592.

21. Henry, Prince of Wales.—Crimson velvet, stamped with ostrich-feather badge in gold and silver. (Old Royal Library.)

Becano-Baculus-Salcolbrigiensis. Oppenheim, 1611.

22. Henry, Prince of Wales.—Arms, and in the corners crowned lions rampant. Brown calf. (Old Royal Library.)

Froissart. Chroniques. Paris, 1518.

23. Henry, Prince of Wales.—Arms, and in the corners fleurs-de-lys. Brown calf. (Old Royal Library.)

Lycosthenes. Prodigiorum chronicum. Basel, 1557.

24. Henry, Prince of Wales.—Arms, and in the corners crowned Tudor roses. Brown calf. (Old Royal Library.)

Bouchet. Les Annales d'Acquitaine. Paris, 1540.

25. Henry, Prince of Wales.—Arms, and in the corners the ostrich-feather badge in silver. Brown calf. (Old Royal Library.)

Adam Goddam super quattuor libros sententiarum. Paris, 1512.

26. Henry, Prince of Wales.—Ostrich-feather badge in gold and silver, with initials

H. P. Brown calf. (Old Royal Library.)

La Mareschalerie de Laurent Ruse. Paris, 1563.

27. Charles I. — With the King's arms. Black morocco. (Old Royal Library.)  
Williams. The right way to the best religion. London, 1636.

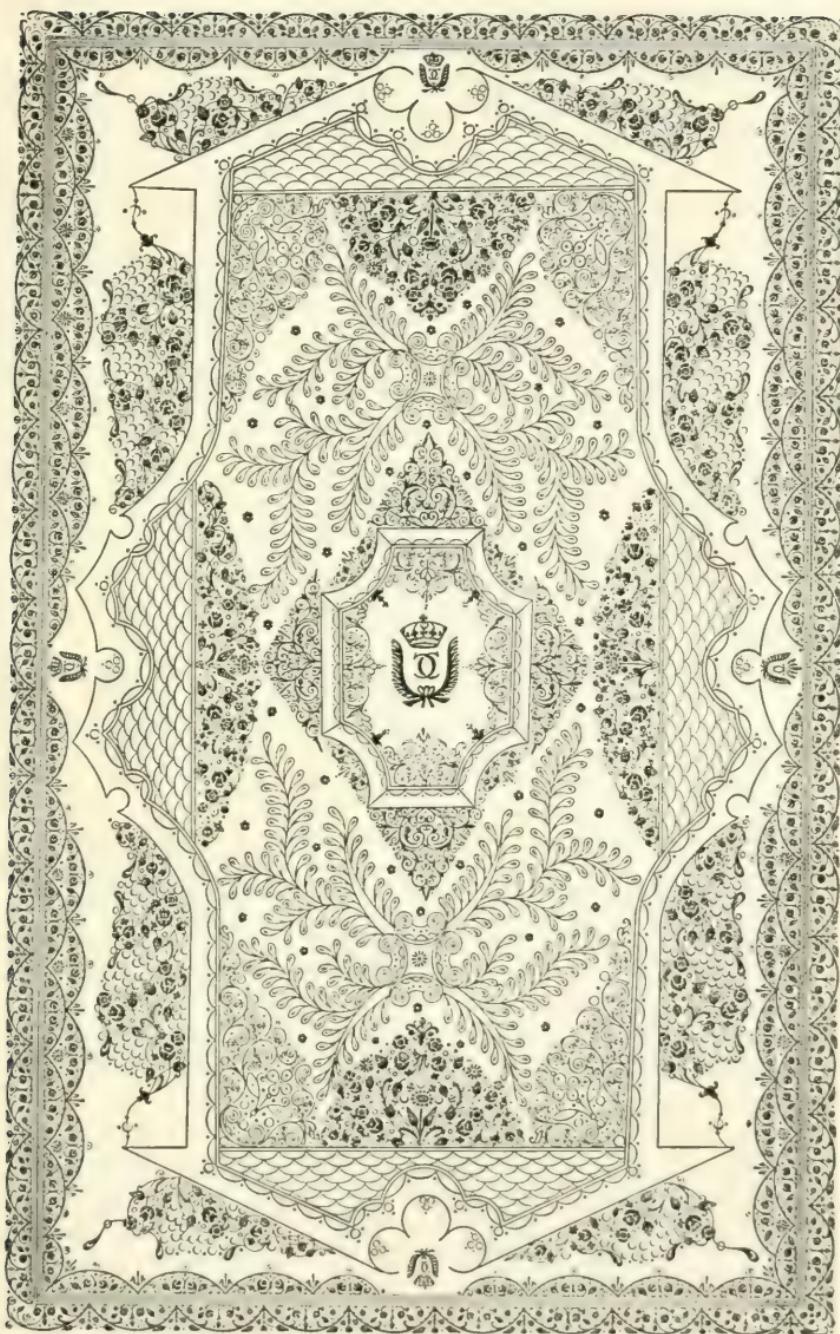
28. Charles II.—‘Cottage’ design, stained in black, with the King's cypher, crowned, between palm branches. Attributed to Samuel Mearne. Red morocco. (Old Royal Library.)  
Common Prayer. London, 1669.

29. Charles II.—With the King's cypher, crowned, between palm branches. Attributed to Samuel Mearne. Red morocco. (Old Royal Library.)  
Sixteenth century Tracts.

30. James II.—With the King's cypher, crowned, between palm branches. Attributed to Charles Mearne. Red morocco. (King's Library.)  
Common Prayer. Oxford, 1681.

31. William III.—With the King's arms. Red morocco. (Old Royal Library.)  
Memoirs of the Earl of Castlehaven. London, 1681.

32. William III.—With the King's cypher,



XXX. 28. BINDING BY SAMUEL MEARNE FOR CHARLES II.

crowned, between palm branches. Red morocco.

Recueil de diverses pièces servans à l'histoire de Henri III.

33. Queen Anne.—‘Cottage’ design, with the Queen’s initials, crowned, between palm branches, in each corner. Red morocco. (King’s Library.)

Aelfric. An English Saxon Homily on the birthday of St. Gregory. London, 1709.

34. George I.—With the King’s arms and crowned cypher. Red morocco.

Account of what passed in a conference concerning the succession to the Crown. MS.

35. Caroline, Princess of Wales.—With the arms of the Princess. Red morocco. (King’s Library.)

Playford. Wit and Mirth. London, 1714.

36. George, Prince of Wales, afterwards George II.—Ostrich-feather badge and initials G. P. Red morocco. (King’s Library.)

Musgrave. Antiquitates Britanno-Belgicae. Exeter, 1719.

37. George II.—With the King’s arms. Red morocco. (King’s Library.)

Chandler. A Vindication of the Defence of Christianity. London, 1728.

38. George, Prince of Wales, afterwards

George III.—Mosaic binding, with the Prince's arms and cypher. Bound by Andreas Linde. Red morocco, with black and yellow inlays. (King's Library.)

Der Gantze Psalter. London, 1751.

39. George, Prince of Wales, afterwards George IV.—Mosaic binding, with ostrich-feather badge. Red and black morocco. (King's Library.)

London and its Environs described. London, 1761.

### Case XXXI.

#### STAMPED BINDINGS, WITH EXAMPLES OF GERMAN AND DUTCH WORK OF LATER DATE

IN Case VIII. of the Exhibition of Manuscripts in the Grenville Library may be seen fine examples of the different styles of bookbinding in use during the five centuries which preceded the introduction of printing,—the metal covers, enriched with jewels and enamels, chiefly used for Gospel-Books; the ivory and embroidery found on smaller volumes of unusual value; and the leather impressed with small stamps (ungilded), which, at least from the eleventh century, formed the binding of books in ordinary use. Similar blind-stamped bindings are found on the earliest printed books, many of them being protected by the brass bosses and corner-pieces which had recently come into fashion, and were really useful as long as the medieval custom of keeping books lying on their sides, instead of standing upright, still continued. Besides bosses and corner-pieces, early printed books are also occasionally found with chains attached to

them, the use of chains, which lasted in English churches till the eighteenth century and even later, being in the fifteenth century almost universal in public libraries. About 1470 large panel stamps came into fashion, being used at first for the centre of large designs and afterwards as the sole ornament of small bindings. In France these panel stamps mostly took a pictorial form, representing scenes from the Bible, figures of saints, etc. In England the examples which have been preserved are mainly heraldic or floral. In Germany, towards the middle of the sixteenth century, portraits of celebrated persons, such as Luther, Melanchthon, the Emperor Charles V., etc., were frequently used as stamps. The white pigskin bindings on which they are usually found, although the stamps seldom show clearly on the hard leather, are the most characteristic examples of German work, which in subsequent centuries developed little originality. With the German bindings are exhibited a few Dutch ones, the more notable being the work of Poncyn and Magnus, both of whom in their designs show the influence of Le Gascon.

1. German cut and blind-stamped binding.  
Brown calf.

Rainerus de Pisis. *Pantheologia*. Basel, 1475.

2. German blind-stamped binding, with bosses, chain and label. The name of the binder, Conradus de Argentina is on a scroll. Black calf.

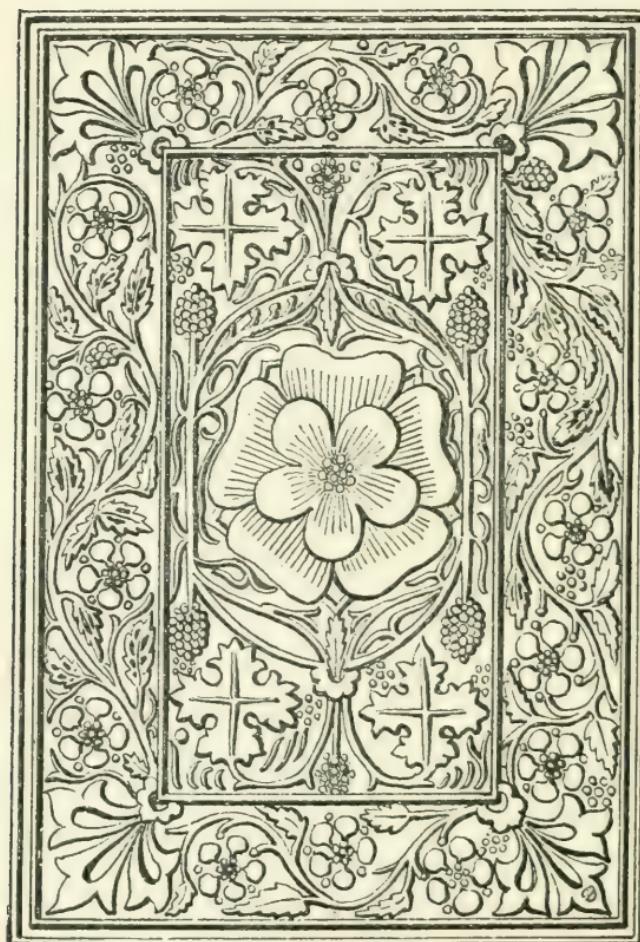
Bartolus de Saxoferrato super Infortiato. Venice,  
1471.

3. German blind-stamped binding with colour, signed and dated by the binder, 'Io. Richenbach 1475.' Pigskin.

Jacobus de Voragine. *Legenda Sanctorum*. Basel,  
1474.

4. German blind-stamped binding, with large panel stamp. Brown calf.  
Postilla Thome de Aquino in Job. Esslingen, 1474.
5. German blind-stamped half binding. Pigskin on oaken boards.  
Terentii Opera. Lyons, 1493.
6. French blind-stamped binding, with large panel stamp of the vision of 'Ara Coeli,' and the initials and device of Julian Notary. Brown calf.  
Ovidius Naso. Epistolae. Lyons, 1528.
7. English blind-stamped binding, with small bosses. Attributed to Thomas Hunte of Oxford. Brown calf.  
Nider. Consolatorium. Paris, 1478.
8. English blind-stamped binding by Richard Pynson, with panel stamps of double rose and device. Brown sheepskin.  
Abbreviamentum Statutorum. London, 1499.
9. English blind-stamped binding, with panel stamps of the arms of Henry VIII. and double rose. Brown sheepskin.  
Beroaldus. Opuscula. About 1510.
10. English blind-stamped binding, with Tudor badges and the initials N. S., *i.e.* Nicholas Spierinck of Cambridge. Brown calf.  
Le Fèvre. Liber Trium Virorum. Paris, 1513.

11. English blind-stamped binding, with panel stamps of the arms of Henry VIII. and Katharine of Arragon. Brown calf.  
Whittinton. *De octo partibus orationis.* London, 1521.



XXXI. 8. ENGLISH BLIND-STAMPED BINDING  
BY RICHARD PYNSON

12. English blind-stamped binding by John Reynes, with panel stamp: 'Arma

Redemptoris Mundi.' Brown sheep-skin.

Henrici VIII. ad M. Lutheri epistolam responsio.  
London, 1526.

13. German blind-stamped binding, with panel portraits of the Emperor Charles v. and John Frederick, Duke of Saxony. Brown calf.

Camerarius, *Kατίχησις τοῦ Χριστιανισμοῦ*. Leipsic,  
1570.

14. German blind-tooled binding, with small stamps. Pigskin.

Sacerdotale. Venice, 1587.

15. German binding, with portraits in gold. Dated 1563. Brown calf.

New Testament in Croatian. Tübingen, 1563.

16. German armorial binding. Dated 1568. Brown calf.

Kirchengeseng. [A Moravian hymnbook.] 1566.

17. German coloured binding, with silver fillets. Pale calf. (Slade Bequest.)

Der Stat Nürnberg verneüte Reformation. Frankfort  
am Main, 1566.

18. German coloured binding, from the library of Albert v. Duke of Bavaria. With emblematic figures. Red morocco.  
Canisius. *De Maria virgine.* Ingolstadt, 1577.
19. German binding (probably of the seventeenth century), with stamps of the Crucifixion and S. John in gold. Brown calf.  
*Catechismus.* Strassburg, 1582.
20. Dutch binding, with central panel stamp and large cornerpieces. With the name of the owner: D. Joannes Baptista Bovrier. Brown calf.  
David. *Veridicus Christianus.* Antwerp, 1601.
21. Dutch binding by Poncyn of Amsterdam. Red morocco.  
*Biblia.* Amsterdam, 1655.
22. Dutch binding by Magnus of Amsterdam. Red morocco.  
*Missale Romanum.* Antwerp, 1663.
23. German or Dutch binding, with silver bosses, clasps and corners.  
*Biblia, Deutsch.* Lüneburg, 1683.
24. German binding in silver, with niello and filigree work.  
Bussières. *Flosculi Historiarum.* Cologne, 1688.

25. German binding, with the arms of Bernardus Abbas Ethalensis in the centre of a floral design. Brown calf.

Braun. *Historia Augusta.* Augsburg, 1698.

26. German tortoiseshell binding, with inlays of silver and mother-of-pearl. (Slade Bequest.)

Arndt. *Gebetbuch.* Ulm, 1722.

## Case XXXII.

### ITALIAN BINDINGS

THROUGH the trade of Venice with the East, Italian binders in the second half of the fifteenth century adopted patterns and methods of ornamentation not previously in use in Europe. In the Show-case of ' Bindings of Manuscripts' (Grenville Room, VIII. 21) may be seen a fine blind-tooled design, consisting of a panel and border of interlaced cable pattern, set with bead-like dots and with minute rings or roundels of metallic lustre. The cable pattern or 'Arabic knots' will be found on several early Venetian and Florentine bindings of printed books here shown, while the binding of Omnibonus 'De octo partibus orationis' offers an example of the use of the gilt roundels. The use of gold tooling was also introduced into Europe through Venice, where it became common in the last years of the fifteenth century. Many of the earliest bindings on which it is found cover books printed by Aldus, who may have had his own bindery. Three fine bindings exhibited, two of them with sunk cameo designs, belong to books printed at Florence, and were probably made in that city. Eastern influences survived for many years at Venice in the richly decorated sunk-panel bindings, of which examples are shown in No. 15 of this Case, and No. 11 of the English Royal Bindings (Case XXIX.), but about 1520, for ordinary gilt leather bindings the Oriental rope-patterns were superseded by

lighter geometrical designs, which were so often used on books bound for Jean Grolier, Vicomte d'Aguisy (who in 1510 succeeded his father as treasurer of the Duchy of Milan) that they have become associated with his name. Two of these Grolier books are here shown, with two books bound for another famous collector, Tommaso Maioli, about whom little is known, and an example of the famous cameo bindings at one time owned by Demetrio Canevari. Towards the middle of the century the geometrical designs on bindings tend to grow heavier, and the strap-work patterns are often found painted in various colours. After about 1560 Italian binding degenerated very rapidly, but in the seventeenth century the art was temporarily revived by the use of some very decorative and effective 'fan' patterns, of which examples are shown in Nos. 18 and 19 of this Case.

1. Blind-stamped binding, with small gilt roundels. With metal bosses and clasp. Pale brown calf.

Omnibonus. *De octo partibus orationis.* Venice, 1474.

2. Blind-stamped binding, with gilt roundels and coloured cameo designs of Curtius leaping into the abyss in the Roman Forum, and Horatius Cocles defending the Sublician bridge. Grolier's copy, containing his autograph. Deep brown morocco. (Grenville Library.)

Celsus. *De Medicina.* Venice, 1477.

3. Venetian binding, with Arabic knots and the small 'Aldine' leaf, surrounded by borders of figured and knotted work. Olive morocco.

Petrarch. *Sonetti e Canzoni.* Venice, Aldus, 1501.

4. Florentine binding, with sunk cameo portraits of Philip of Macedon and Alexander the Great, with borders of interlaced work. Deep red morocco. (Cracherode Library.)

Greek Anthology. Florence, 1494.

5. Florentine binding, blind-tooled, with small cameo portrait of Julius Caesar. Brown morocco.

Bonini. *Ἐγχειρίδιον γραμματικῆς*. Florence, 1514.

6. Florentine binding, with Arabic knots and figured border. Olive morocco.

Caesar. *Commentaria*. Florence, 1514.

7. Venetian binding, made for Jean Grolier, Vicomte d'Aguisy, perhaps by the firm of Aldus, with interlacing geometrical design, enclosing scroll work and two Arabic knots. On the upper cover are the Author's name and the inscription: *Io. Grolierii et Amicorum*; on the lower is one of Grolier's mottoes: *Portio mea Domine sit in terra viventium*. Citron morocco. (Cracherode Library.)

Silius Italicus. *De Bello Punico secundo*. Venetiis, in aedibus Aldi, 1523.

8. Binding with interlaced geometrical design, made for Jean Grolier, with inscription: *Io. Grolierii et Amicorum*, and motto: *Portio mea Domine sit in*

terra viventium. Citron calf. (Cracherode Library.)

Wittichindi Saxonis rerum ab Henrico et Ottone I. Impp. gestarum libri III. Basel, 1532.

9. Binding with borders of arabesque design on a ground of gold dots, with a central cartouche. Made for Tommaso Maioli, with his monogram and inscription, Tho. Maioli et Amicor. Brown morocco. (Cracherode Library.)

Caesar. Commentarii. Rome, 1469.

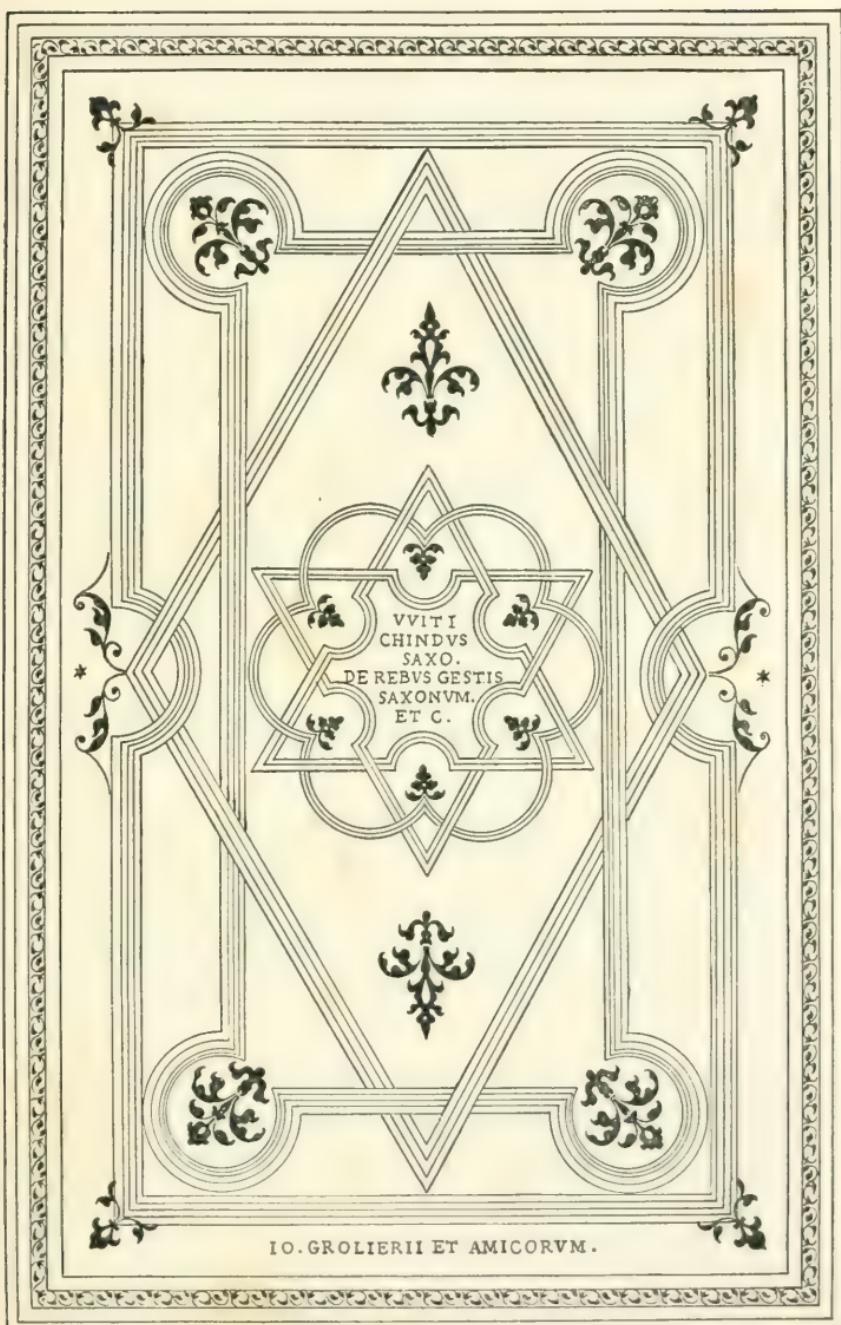
10. Binding with borders of arabesque design, partly stained black, partly studded with gold dots, with a central cartouche. Made for Tommaso Maioli, with his monogram and inscription, Tho. Maioli et Amicorum. Olive morocco inlaid with pale brown. (Cracherode Library.)

Hypnerotomachia Poliphili. Venice, 1499.

11. Binding with coloured cameo design of Apollo in his chariot. Part of a collection at one time owned by Demetrio Canevari, physician to Pope Urban VII. Dark olive morocco.

Polydori Vergilii Anglicae Historiae libri xxvi. Basel, 1534.

12. Binding with cameo stamp of an eagle soaring over a rocky sea, with motto, Este Procul. Made for Apollonio Filareto,



XXXII. 9. ITALIAN BINDING FROM THE LIBRARY OF JEAN GROLIER

Secretary of Pierluigi Farnese. Brown morocco. (Slade Bequest.)

Ptolemy. *Geographica Enarratio*. Lyons, 1541.

13. Coloured binding, with strap-work pattern. Brown morocco.

Zantani. *Le Imagini*. Parma, 1548.

14. Coloured binding, with large centre stamp. Brown morocco.

Petrarca. *Opere*. Venice, 1550.

15. Venetian binding inlaid in oriental style, with sunk panels. Red morocco inlaid with black and yellow. (Slade Bequest.)

Piccolomini. *Della Institutione morale*. Venice, 1560.

16. Armorial binding, with floral scroll-work. Red morocco.

Elysius. *Christiana Religio Arcana*. Venice, 1569.

17. Coloured binding, with the arms of Cardinal Barberini. Brown morocco.

Lauro. *Pianta e historia di Malta*. Rome, 1639.

18. Binding with outer border in compartments, and fan-pattern centre and corner-pieces. Brown morocco. (Presented by Sir R. C. Hoare.)

Ripamonti. *Historia Patriae*. Milan, 1641.

19. Binding with outer border of spirals, and fan-pattern centre and corner-pieces. Red

morocco. (Presented by Sir R. C. Hoare.)

Ripamonti. *Historia Patriae.* Milan, 1648.

20. Coloured armorial binding, with the arms of Pope Clement XIII. Dull red morocco.

Oddi. *Constitutiones Synodales.* Viterbo, 1763.

21. Armorial binding, with the arms of Pope Clement XIII. Brown morocco.

Allegri. *De Laudibus S. Stanislai Kostkae oratio.* Rome, 1767.

### Case XXXIII.

#### FRENCH BINDINGS

THE designs on which gold-tooling was first used in France are for the most part clumsy imitations of Venetian work. In the bindings of the artist-printer Geoffroy Tory the influence of the earlier Italian designs is still evident, though they are used in a more individual manner and combined with Tory's own device of a broken vase and a 'toret,' or wimble. After Grolier returned from Italy in 1529 he is said to have introduced Italian binders into France, the books presumed to have been bound for him at Paris being distinguishable only by minute differences, and perhaps by a slightly greater precision of style, from those of Venetian workmanship. The bindings here shown executed for Henri II. illustrate the continued survival of Italian influence, but the general handling is original, and about the year 1560 French binders took the place of Italian as the finest in Europe. The work associated with the name of Nicolas Ève illustrates two entirely new styles, of French origin, which began about

this time, the use of the 'semis,' or repetition of the same small stamp at regular intervals over the greater part of the binding, and the so-called 'fanfare' style, in which the ground is closely covered with combinations of small tools representing branches of palm and laurel, floriated spirals and other ornaments. The 'semis' is found on the binding of the 'Statuts de l'ordre du Saint Esprit,' for which the bill of Nicolas Eve has been preserved; the theory that all or most 'fanfare' designs may be attributed to him is much less certain. These designs are found on royal bindings of later date, but a sumptuary law issued by Henri III. in 1577 seems to have compelled private book-lovers to content themselves for some years with stamping only their coats of arms on their books, a simple method of decoration to which the excellence of the leather in many cases lends great dignity and distinction. For royal bindings the 'semis' continued in use, some bindings in this style being ascribed to Clovis Eve (probably a son or nephew of Nicolas), to whom are attributed the very decorative bindings, supposed to have been made for Marguerite de Valois, of which an example is shown. At the beginning of the seventeenth century a new fashion arose, the 'pointillé' work (designs made up of very fine dots), which is especially associated with an anonymous binder referred to as Le Gascon. These designs continued in vogue for many years, and were largely imitated both in Holland and England. In the eighteenth century the most important styles are the 'dentelle' (floral or conventional designs with indented borders, resembling lace) and the fine inlaid work in different coloured leathers. Bindings with these designs are associated with the names of Monnier, and of members of two great families of binders, the Padeloups and Deromes. Simple armorial bindings continued in use through both the seventeenth and eighteenth centuries, the latest examples of them here shown being from the libraries of the three daughters of Louis XV.

1. Binding with the arms of Henry VIII., and motto: 'Dieu et mon droit.' Partly stamped in blind, partly in gold, with

imitations of Venetian patterns. Brown calf. (Old Royal Library.)

Galen. *Methodus medendi*. Paris, 1519.

2. Central portion of a binding with the arms, device and crowned initials of Francis I., King of France. Brown calf inlaid in modern leather. (Grenville Library.)  
C. Suetonii Tranquilli *Duodecim Caesares*. Venice, 1521.
3. Binding with device of Geoffroy Tory, and imitations of Venetian stamps. Olive morocco.  
Petrarca. *Opere*. Venice, 1525.
4. Coloured binding, in Venetian style, made for Jean Grolier, Vicomte d'Aguisy, with his inscription and motto. Brown calf. (Cracherode Library.)  
Machiavelli. *Il Principe*. Venice, 1540.
5. Armorial binding, with the arms, initials and badges of Henri II., King of France. Olive morocco. (Cracherode Library.)  
Moschopuli de ratione examinandae orationis. Paris, 1545.
6. Coloured binding, with cameo portrait of Henri II., King of France. Pale calf.  
Coustumes du Bailliage de Sens. Sens, 1556.
7. Binding with arabesque design in imitation of Italian work. Olive morocco. (Cracherode Library.)  
Lucretius. *De Rerum Natura*. Paris, 1563.

8. Coloured binding, with the arms of Catherine de' Medici. Olive morocco. (Cracherode Library.)  
*Dionysii Areopagitae opera. Paris, 1562.*

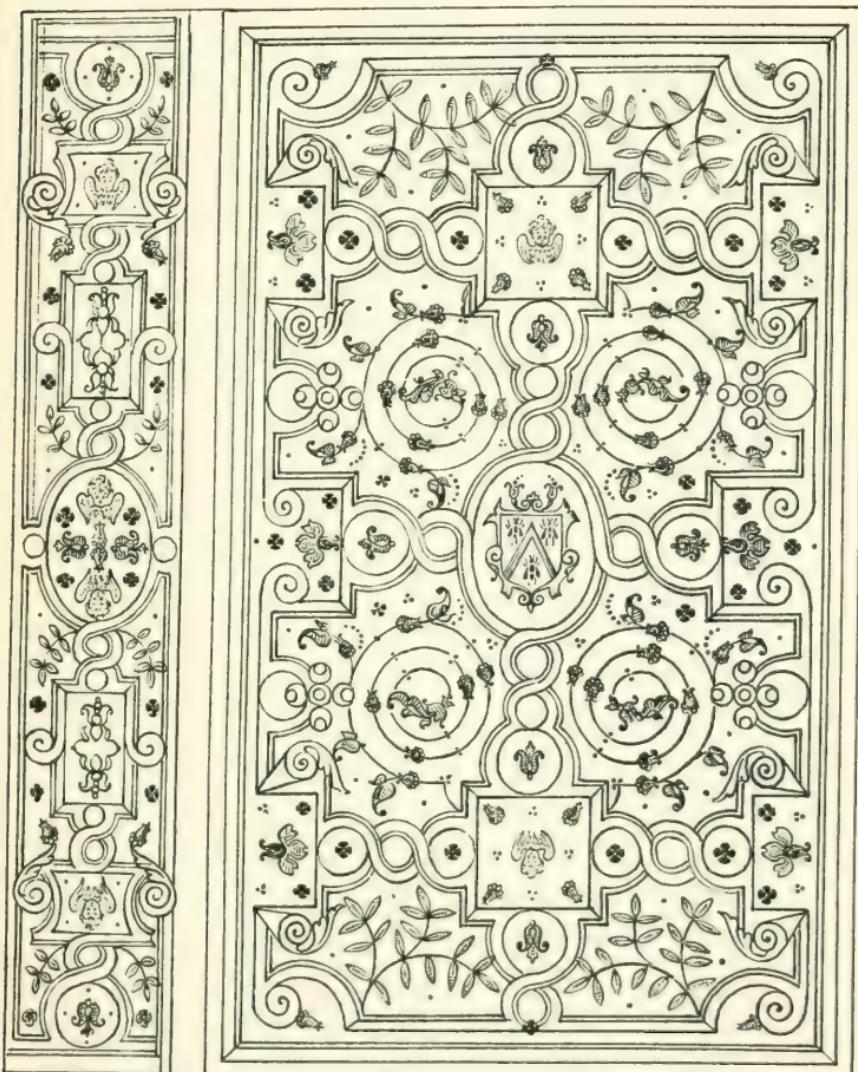
9. Binding with oval panel surrounded by arabesques. Made for Jean Grolier, Vicomte d'Aguisy, with his inscription and motto. Olive morocco. (Cracherode Library.)  
*Aeneas Vicus. Commentaria in vetera imperatorum Romanorum numismata. Venice, 1560.*

10. Binding with geometrical design, with the arms of Jean Baptiste Colbert, Marquis de Seignelay, subsequently added. Red morocco. (Cracherode Library.)  
*Novum Testamentum. Paris, 1565.*

11. 'Fanfare' binding, with the arms of Jacques Auguste de Thou. Attributed to Nicolas Ève. Red morocco. (Cracherode Library.)  
*Poetae Graeci. Paris, 1566.*

12. 'Fanfare' binding, with the arms of Jacques Auguste de Thou. Attributed to Nicolas Ève. Red morocco. (Cracherode Library.)  
*Valerius Maximus. Dictorum factorumque memorabilium libri ix. Antwerp, 1574.*

13. Binding with a 'semis' of fleurs-de-lys and tongues of fire, with the arms of



XXXIII. 12. 'FANFARE' BINDING FOR JACQUES AUGUSTE DE THOU

Henri III., King of France, the badge of the Saint Esprit, and the monogram of

Henri and his Queen, Louise of Lorraine, in the corners. One of forty-two copies of the Statutes of the Order of the Saint Esprit bound by Nicolas Ève in 1579. Orange morocco. (Presented by Lady Banks.)

Le Livre des Statuts de l'Ordre du Sainct Esprit. Paris, 1578.

14. Binding with a semis of fleurs-de-lys, with the arms of Henri III. and one of the monograms from the collar of the Order of the Saint Esprit. Olive morocco. (Grenville Library.)

L'Histoire des Faicts des Roys de France. Paris, 1581.

15. Binding with a semis of fleurs-de-lys, with the arms of Henri III. Olive morocco.

Horatius Flaccus. Opere d'Oratio. Venice, 1581.

16. Binding with a floral diaper, the upper cover bearing a shield charged with three fleurs-de-lys on a bend, the lower a similar shield with three lilies, surrounded by the motto: 'Expectata non eludet.' Usually asserted to have been bound by Clovis Ève for Marguerite de Valois, Queen Consort of Henri IV. Red morocco. (Cracherode Library.)

Caesar. Commentarii. Paris, 1564.

17. Armorial binding, with the arms and monogram of Jacques Auguste de Thou and his first wife, Marie Barbançon. Red morocco. (Cracherode Library.)  
Apollonii Alexandrini de Syntaxi libri iv. Frankfort, 1590.

18. Armorial binding, with the arms and monogram of Jacques Auguste de Thou and his second wife, Gasparde de la Chastre. Pale brown morocco, with a stamped and coloured pattern. (Cracherode Library.)  
Phaedri Fabulae. Paris, 1617.

19. Armorial binding, with the arms and initials of Henri IV. King of France. Red morocco. (Old Royal Library.)  
J. A. de Thou. Historia sui temporis. Paris, 1604.

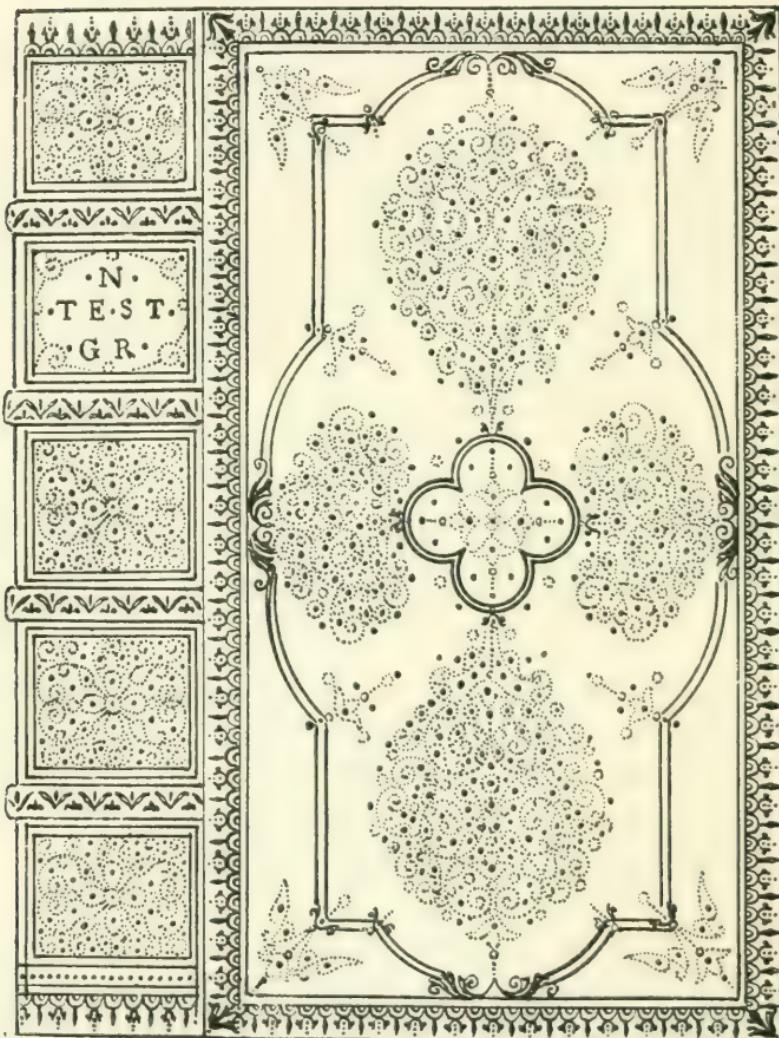
20. Armorial binding, with the arms of Mary de' Medici, widow of Henri IV., with semis of fleurs-de-lys, and the Queen's monogram. Olive morocco.  
Dion Cassius. Historia Romana. Hanover, 1606.

21. Armorial binding, with the arms of Louis XIII., and semis of his crowned initial. Brown morocco. (Grenville Library.)  
Ammianus Marcellinus. Rerum gestarum libri xviii. Hamburg, 1609.

23. Inlaid 'pointillé' binding by Le Gascon.

Red morocco with olive and citron inlays.  
(King's Library.)

Chacon. *Historia Belli Dacici.* Rome, 1616.



XXXIII. 24. BINDING BY LE GASCON

24. 'Pointillé' binding by Le Gascon. Red morocco. (Cracherode Library.)

*Novum Testamentum Graece.* Amsterdam, 1633.

25. Armorial binding, with the arms of Feydeau de Brou. Red morocco.  
Languet. *Epistolae*. Groningen, 1646.

26. Binding made for the Baron de Longepierre, with his badge of the Golden Fleece. Attributed to Du Seuil. Red morocco. (Cracherode Library.)  
Claudianus. *Opera*. Leyden, 1650.

27. Armorial binding by the younger Padeloup with the arms of the Comte d'Hoym. Black morocco.  
Eutropius. *De Gestis Romanorum*. Paris, 1539.

28. Inlaid diaper-pattern binding by the younger Padeloup. Brown morocco with olive and crimson inlays. (Slade Bequest.)  
Office de la Semaine Sainte. Paris, 1712.

29. Inlaid floral binding by Jean Monnier. Crimson morocco with inlays of many colours. (Slade Bequest.)  
La Sainte Bible. Cologne, 1539.

30. Inlaid and painted floral binding, perhaps by J. A. Derome. Red morocco with inlays of many colours. (Slade Bequest.)  
Heures nouvelles. Paris, 1749.

31. 'Dentelle' binding by J. A. Derome, with the arms of the Right Hon. Thomas

Grenville added. Citron morocco.  
(Grenville Library.)

Philelphi Satirae. Milan, 1476.

32. 'Dentelle' binding by J. A. Derome, with the arms of the Rev. C. M. Cracherode. Blue morocco. (Cracherode Library.)

Taciti Opera. Venice, 1473.

33. Armorial binding, with the arms of Madame Adelaide, eldest daughter of Louis xv., King of France. Red morocco.

Abbadie. *L'art de se connoître soi-même*. The Hague, 1749.

34. Armorial binding, with the arms of Madame Victoire, second daughter of Louis xv., King of France. Olive morocco.

*L'Anti-Lucrèce*. Par M. le Cardinal de Polignac. Paris, 1754.

35. Armorial binding, with the arms of Madame Sophie, third daughter of Louis xv., King of France. Citron morocco.

Chevreau. *Histoire du Monde*. Paris, 1717.

## Case XXXIV.

## ENGLISH BINDINGS

THE imitation of Italian artistic binding quickly spread over the greater part of Europe, reaching England in the latter part of the reign of Henry VIII. Thus we find Thomas Berthelet, the king's printer and binder, in a bill which is extant, charging Henry the sum of £117, os. 6½d. for supplying certain works, and also for printing and binding various books and proclamations, some of them being described as 'gorgiously gilted on the leather,' with 'arabaske drawing in golde on the transfile,' and others as bound 'after the facion of Venice.' These 'gorgiously gilted' bindings quickly superseded the plain stamped ones of Reynes, Pynson, Notary and other early English binders, of which examples are shown in Case XXXI.; and up to nearly 1570 the imitation of Italian designs still continued, the bindings on the books of the English collector Thomas Wotton being frankly modelled on those made for Grolier. As in printing, however, so in bookbinding, the work of John Day, carried on with the active help of Archbishop Parker, shows marked originality, and his bindings in brown calf, with white inlays, are especially notable. Throughout the century, also, another native style of binding, that in embroidered velvet, continued in use, being exchanged under the Stuarts for the gayer and more elaborate, but not more decorative, embroidery on silk and satin with silver guimp. In leather bindings the French 'fanfare' style failed to cross the Channel, but the 'semis' was extensively used in England at the beginning of the seventeenth century. Under Charles I. a lighter style of decoration came into fashion, and bindings of considerable beauty and originality were produced at Oxford and Cambridge, as well as in London. After the Restoration the royal binder, Samuel Mearne, by a combination of the pointillé work of Le Gascon, with larger sprays and with

the curious gabled rectangles known as 'Cottage' designs, produced some very pleasing work, the general effect of which is hardly diminished by the irregularities in its execution. Under Mearne and his successors this style of decoration enjoyed a long life, lasting with slight modifications till the reign of George II. In the middle of the eighteenth century English binding was at a very low ebb, but Roger Payne, who began work a little before 1770, speedily revived the art, and was a worthy rival of the best French binders.

It should be noted that, as illustrations of the historical development of English binding, the books in Cases XXIX. and XXX. should be studied as supplementing those here shown.

1. Armorial binding, with the arms and initials of Edward VI. Attributed to Thomas Berthelet. Brown calf. (Old Royal Library.)

Andreasius. *De amplitudine misericordiae Dei.*  
Basel, 1550.

2. Armorial binding, with the arms of Queen Mary. Attributed to Thomas Berthelet. Brown calf. (Old Royal Library.)

Bonner. *A profitable and necessarye doctrine.*  
London, 1555.

3. Binding with central panel stamp surrounded by a Venetian border. Ascribed to Thomas Berthelet. White deerskin. (Grenville Library.)

Joannes a Lasco. *Tractatio de sacramentis.* London,  
1552.

4. Binding of Italian design, with the white horse and oak spray badge of Henry Fitzalan, Earl of Arundel, inlaid. Pale brown calf. (Old Royal Library.)  
Biblia. Venice, 1544.
5. Coloured armorial binding, with the arms of Mary Queen of Scots, with supporters. Black morocco. (King's Library.)  
The Black Acts. Edinburgh, 1556.
6. Green velvet armorial binding, inlaid with coloured silk and stamped in gold, with the arms of Queen Elizabeth. (Old Royal Library.)  
Biblia. Zurich, 1544.
7. Inlaid armorial binding, painted with the arms of Queen Elizabeth. Black morocco, the corners inlaid with white deerskin. (Old Royal Library.)  
Nicolay. *Navigations et Peregrinations orientales*. Lyons, 1568.
8. Coloured binding in the 'Grolier' style, with the inscription, 'Thomae Wottoni et Amicorum.' Brown calf. (Old Royal Library.)  
Cicero. *Questions Tusculanes*. Lyons, 1543.
9. Coloured binding in the 'Grolier' style, with the arms of Thomas Wotton. Brown calf.  
Plinius Secundus. *Historia Naturalis*. Lugduni, 1548.

10. Binding with the Bear and Ragged Staff badge of Robert Dudley, Earl of Leicester, and his initials. Brown calf. (Grenville Library.)  
Clemens Alexandrinus. *Opera*. Florence, 1550.

11. Coloured binding, with the Bear and Ragged Staff badge of Robert Dudley, Earl of Leicester. Brown calf. (Old Royal Library.)  
Plato. *Convivium*. Paris, 1543.

12. Binding with the names of 'William' and 'Mildred Cicyll' (Lord and Lady Burghley) stamped on the covers. Brown calf. (Old Royal Library.)  
Basilii Magni et Gregorii Nazanzeni *Epistolae Graecae*. Hagenau, 1528.

13. Inlaid armorial binding, probably by John Day, with the arms of Queen Elizabeth. Brown calf inlaid with white deerskin. (Cracherode Library.)  
The Gospels in Anglo-Saxon and English. London, 1571.

14. Green velvet binding embroidered in gold and silver threads and coloured silks, probably in the house of Matthew Parker, Archbishop of Canterbury. (Old Royal Library.)  
Parker. *De Antiquitate Britannicae Ecclesiae*. London, 1572.

15. Armorial binding and 'semis' of roses, with the arms of Queen Elizabeth. Brown calf. (Old Royal Library.)  
Grant. *Graecae Linguae Spicilegium*. London, 1577.

16. Black velvet embroidered with gold and silver threads and coloured silks. (Old Royal Library.)  
*Orationis Dominicae Explicatio*. Per L. Danaeum. Geneva, 1583.

17. Purple velvet embroidered with silver thread. (Old Royal Library.)  
Vermigli. *Common Places of Peter Martyr*. London, 1583.

18. Armorial binding, with the arms of James I. and supporters, with a semis of small fleurs-de-lys. Pale brown calf. (Old Royal Library.)  
Casaubon. *De rebus sacris et ecclesiasticis exercitationes*. London, 1614.

19. Crimson velvet binding stamped in gold. (Old Royal Library.)  
*In Jacobi regis felicem in Scotiam redditum Academiae Edinburgensis congratulatio*. Edinburgh, 1617.

20. Armorial binding, with the arms of James I., and semis of flowers. Olive morocco. (Old Royal Library.)  
Thomae Bradwardini Arch. Cantuariensis *de causa Dei contra Pelagium*. London, 1618.

21. Purple velvet binding, mounted in silver. On the centre ovals are engraved the

arms of James I., and on the corner-pieces and clasps the royal badges and initials. (Old Royal Library.)

James I. A meditation upon the Lord's Prayer. London, 1619.

22. Armorial binding, with the arms of Charles I. Some of the roundels in the design are coloured red. Olive morocco. (Old Royal Library.)

Dallington. Aphorismes Civill and Militarie. London, 1613.

23. Armorial binding, with the arms of Charles I. Blue morocco.

Corpus Statutorum Univ. Oxon. Oxford, 1634.

24. White satin binding, embroidered with symbolical figures of Peace and Plenty.

Booke of Psalms. London, 1635.

25. Blue velvet binding stamped in gold and silver. Some of the stamps appear to be those used by the Cambridge binder Thomas Buck, and also at Little Gidding.

Notitia Dignitatum. Lyons, 1608.

26. Crimson velvet binding mounted in silver. The centre plaques contain portraits of Charles I. and Queen Henrietta Maria.

New Testament and Book of Common Prayer. London, 1643.

27. Inlaid Cottage design binding. Black morocco inlaid with crimson and yellow.  
Bible. London, 1658.

28. Coloured binding, the design pieced out with silver paint. Attributed to Samuel Mearne. Black morocco.  
Discourse of Parliaments. 1677.

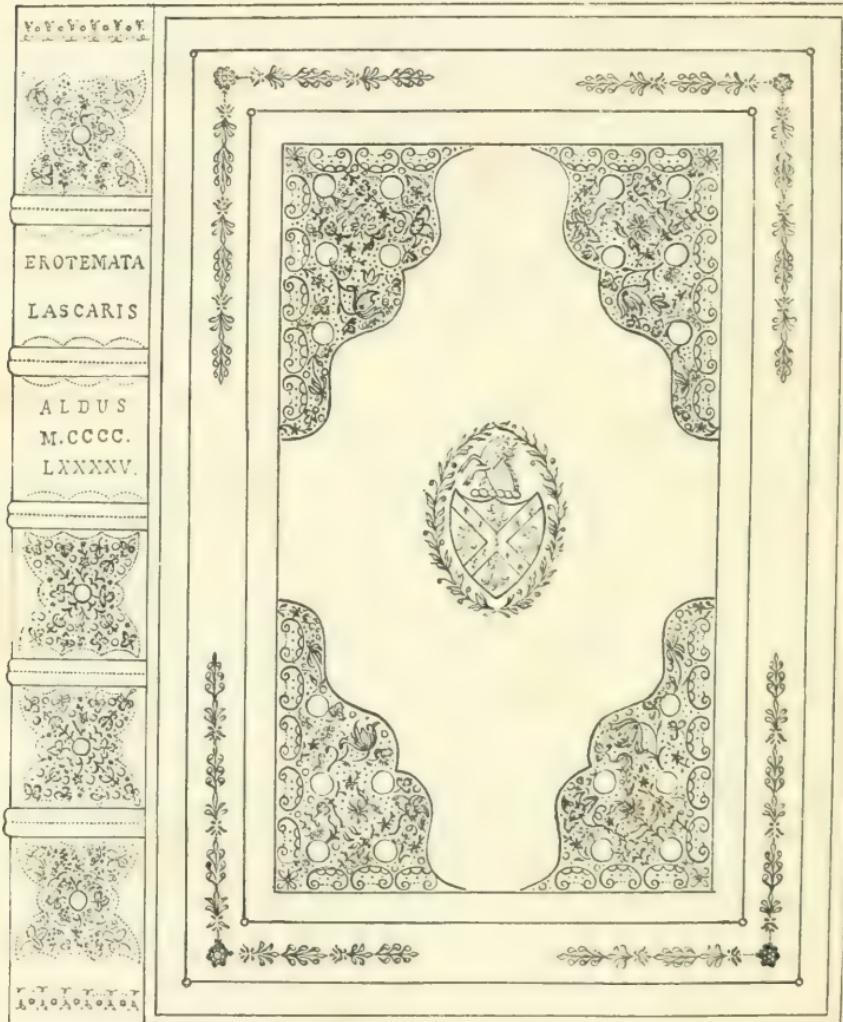
29. Coloured Cottage design binding. Attributed to Samuel Mearne. Red morocco.  
Common Prayer. London, 1678.

30. Cottage design binding, probably by Charles Mearne. Blue morocco.  
Bidpai. Fables. London, 1699.

31. Cottage design binding. Red morocco.  
Ashmole. History of the Order of the Garter. London, 1715.

32. Painted armorial binding covered with transparent vellum. By James Edwards of Halifax. With the arms of Charlotte, Queen Consort of George III., with supporters.  
Common Prayer. Cambridge, 1760.

33. Armorial binding by Roger Payne, with the arms of the Rev. C. M. Cracherode. Red morocco. (Cracherode Library.)  
Cicero. *De oratore*. Rome, 1468.



XXXIV. 34. BINDING BY ROGER PAYNE FOR THE  
REV. C. M. CRACHERODE

34. Armorial binding by Roger Payne, with the arms of the Rev. C. M. Cracherode. Olive morocco. (Cracherode Library.)  
Lascaris. *Erotemata.* Venice, 1495.

35. Binding by Roger Payne, with the arms of the Rt. Hon. Thos. Grenville added. Olive morocco. (Grenville Library.)  
Tasso. *La Gerusalemme Liberata.* Genoa, 1590.









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